

# HIT 100 MonKee FaCTs PARADER

35 CENTS/CDC

A CHARLTON PUBLICATION

JUNE



MUSIC SPOTLIGHT

**SOMETHIN' STUPID**

**AT THE ZOO**

**A LITTLE BIT ME,  
A LITTLE BIT YOU**

**WESTERN UNION**

**BERNADETTE**

**ON A CAROUSEL**

**SHE TOOK YOU FOR A RIDE**

**KANSAS CITY**

**DON'T DO IT**

**DEDICATED TO THE  
ONE I LOVE**

**TRAVELIN' MAN**

**THIS IS MY SONG**

**OH THAT'S BAD, NO  
THAT'S GOOD**

**SWEET SOUL MUSIC**

**DETROIT CITY • BEGGIN'**

**59TH STREET BRIDGE SONG**

**I NEVER LOVED A MAN  
(THE WAY I LOVE YOU)**

**I THINK WE'RE ALONE NOW**

**GONNA GIVE HER ALL  
THE LOVE I GOT**

**RETURN OF THE RED BARON**

**CALIFORNIA NIGHTS**

**JIMMY MACK**

**FOR WHAT IT'S WORTH**

**WALKIN' IN THE SUNSHINE**

**NO MILK TODAY • SHOW ME**

**ONE MORE MOUNTAIN  
TO CLIMB**

**BECAUSE OF YOU**

**UPS &  
DOWNS**

**Jefferson Airplane** / on **San Francisco Sound**  
**Neil Diamond** on **Songwriting**

**Plus:**  
Byrds  
Dennis Wilson  
Buffalo Springfield

GRANNY'S GOSSIP

LONDON SCENE

PLATTER CHATTER

THE SCENE



**SPOONFUL**

**HOLLIES**



**ANIMALS**

**TOM JONES**



**STONES**

**MAGOO'S**



**RASCALS**

**ZAPPA**



**EXCLUSIVE:**

**The Beatles  
are OUT  
FOR BLOOD**







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*Edy Williams*

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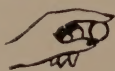
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# hit Parade.....

JUNE 1967

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- 6/**THE SCENE** *Fish Sandwich With Gestalt & Pepper*
- 7/**WE READ YOUR MAIL** *Letters With Sugar & Spice*
- 8/**THE ROLLING STONES** *Bad News Is Good News*
- 11/**THE BEATLES** *On Yonder Misty Mountain*
- 12/**THE MONKEES** *All You Need To Know*
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- 17/**LOTHAR & THE HAND PEOPLE** *Big Things In Store*
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- 55/**BLUES MAGOOS** *A Sleepless Night*
- 57/**TOM JONES** *Searching For A Hit*
- 60/**TEMPO** *John Handy by Jim Delehant*
- 61/**MY FAVORITE RECORDS** *by Raider Phil Volk*
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## PARADE OF SONG HITS

### ● BERNADETTE



by **THE FOUR TOPS**

### ● DETROIT CITY



by **TOM JONES**

### ● A LITTLE BIT ME, A LITTLE BIT YOU



by **THE MONKEES**

**OVER 35  
TOP TUNES  
.....  
COMPLETE  
SONG INDEX  
ON PAGE 28**



# AT LAST!

IT'S HERE...  
THE OUTSIGHT MAGAZINE

## YOU DEMANDED

# TEEN TUNES

A Charlton Publication

25c

CDC

and

# PIN-UPS

Number 1, July

**WORDS** to all  
YOUR favorite SONGS

**PIN UPS** of all  
YOUR favorite STARS

\* **BEATLES** \* strawberry fields \* Herman  
Penny Lane \* KIND OF A HUSH \*  
**MONKEES** \*  
Spoonful \* MARY MARY \* **SEE THEM** \*  
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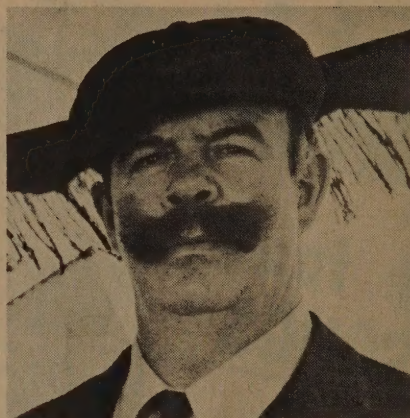
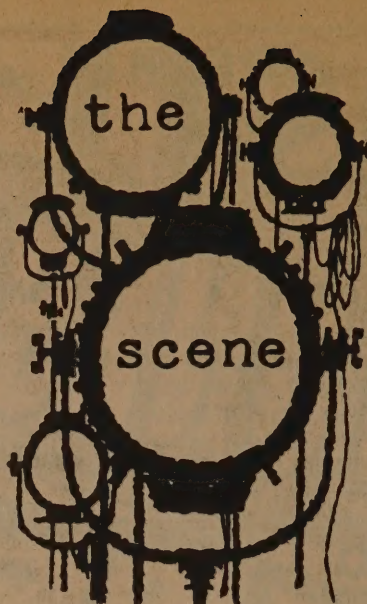
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Left, Vernon Simply, proud of his TV commercials. Above, a filter flavor duel ends in a nightmare.

# BUY GO-GO NOW (WE NEED THE MONEY!)



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Last week, Vernon Simply (of Vernon, Howie and Blech) and I dropped into Zolza's pie house for a tasty tomato juice and fish sandwich and we began a discussion which ended in a steaming argument concerning "the churning folk music gestalt" and "the teenagers' committee for political awareness."

Howlin' Wolf, Vernon said, is politically aware of many symptoms overlooked in contemporary songs. But what Vernon failed to notice, and I state here emphatically - "Lesser evils are only part of the gestalt....it's really a house of awareness we all live in." What is awareness, you might ask? (And this is where Vernon's barbs fall short.) Awareness is seeing something that hits you at a point of existence suspended somewhere between the backbeat and the pause.

Vernon laughed at this and I dropped my fish sandwich in astonishment. How could he laugh? When I wasn't looking, Vernon had slipped a match book in my sandwich. He did this to prove his point. Matches are extremely rare in the frozen tundra and Eskimos must split matches in two to conserve them. Here, a match book can be slipped into a sandwich and joked about because we take

matches for granted. I had to agree.

Vernon then went on to demonstrate the correct way to snap fingers for true taste in a filter cigarette. Then he lifted his glass of alka seltzer on the rocks (or was it Reef mouth wash) to toast the fish breath of his boss. "Support fish breath," he said, "it's the last hold we have on air pollution" ..and he smashed his sandwich in the fireplace.

Suddenly, a wino emerged with a Benson & Howie king-size mooshed all over his face. We walked up to Vernon and challenged him to a filter flavor duel. "Bet mine's longer than yours," said Vernon. "Yeh? Well, mine's in a pink pack." "Ha, ha, mine smokes more" — "Nya, nya, mine lights up by itself" — Then Vernon grabbed the wino's hat and ate it. "I like," said ol' Vern, looking very serious.

"Wow" said Vern. "I'm late for my appointment at the Agency For Retarded TV Commercial Actors." Needless to say, Vern hired the wino on the spot to demonstrate a new vegetable slicer and ordered a fish sandwich to go. "Adds an authentic touch for our mouth wash commercial," he said.

I didn't have the heart to tell him that he didn't need a fish sandwich. □





# WE READ YOUR MAIL



Dear Editor:

Your recent treatment of the Stones whom we all thought you defended (as if they needed help) is disgusting, and your recent comments on their latest hit, "Have You Seen Your Mother, Baby, Standing In The Shadow?" are revolting.

This song, in its music and with its lyrics, is about as good as a song can be written, played, and recorded these days. It's pretty hard to be a constant chart breaker and the Stones are. "Have You Seen Your Mother" is no exception to the rule, "everything the Stones do, no one can do better!"

Lyrics may be the questioned element in this song, the music can't be (it's highly professional and new and exciting).

Now to get to the bare facts; certain people all over the world have been reading evil into everything the pop stars do, and we're sick of it. The proof is that these stars stay on top with our full support (a group number two and pushing number one can't be all bad).

The Stones write about the things that kids (excuse me, "punks") object to. These things are major social problems and by exposing them the older people responsible tend to feel they're being stared at and maybe questioned for reasons for the things they do. To squirm out of this situation they deem the title "rubbish" on these "dirty" (ha, ha, ha) boys; well, they can't wiggle out and they're beginning to realize it.

I don't know what the Stones had in mind, but you or anybody else couldn't either!

Does "mother" mean girlfriend as B.B. King, an early

Stones influence, uses it? Does "mother" mean simply mother, the person who has insulted and criticized the Stones and their fans on no sound basis and thus lead the hate campaign? Or does it mean some evil thing?

Don't blame the Stones for stating the facts (the truth hurts, doesn't it?) rather correct the flaws in our society.

You never can remove the wrong by covering it up with verbose statements. Grown-ups are just passing the hat so they don't get blamed.

And to beat the spark out before the fire starts concerning the photo of the Stones dressed as women, don't blow it up into some ridiculous proportion. No wonder the Stones are bitter towards the press. Every time they say or do something, you jump down their throats. Keith said it was all in fun and I believe

him. I personally thought it was very funny and so did my mother and grandmother. So why not take a piece of my mind and "get off the cloud".

Kevin Wright  
54 Trinity St.  
Newton, N.J.

Dear Editor:

It's a good thing your magazine has song lyrics in it. At least those aren't lies. I bought your magazine once, that was enough.

PS: If you think the Rolling Stones are No. 1 in England, you're wrong. The Walker Brothers are.

Carolyn Bulakewicz  
Norristown, Pa.

*You're wrong. The Beatles are.*

Dear Sirs:

Thank you very much for your tremendous coverage of the rapidly changing music. Hit Parader is currently the only teen music publication worth buying, as it concerns itself with the music involved instead of the "what is your favorite color" trash found in other fan magazines. As an example, the articles about the Lovin' Spoonful, the Byrds, and the Yardbirds have to be the best stories ever found in a rock and roll magazine.

Also, your coverage of the newer instruments used, such as the sitar, and guitar organ is great. I would like to add what I know about another new instrument recently introduced into teen music: the steel drum. Its head looks like the top of a trash can, divided into small sections. When played, each section produces a different tone, this producing a very intriguing effect. This drum is used on the record "She's Lovin' You No More" by the Distant Cousins.

Since everything's going Super these days, how about a Super-Group?? Why not:

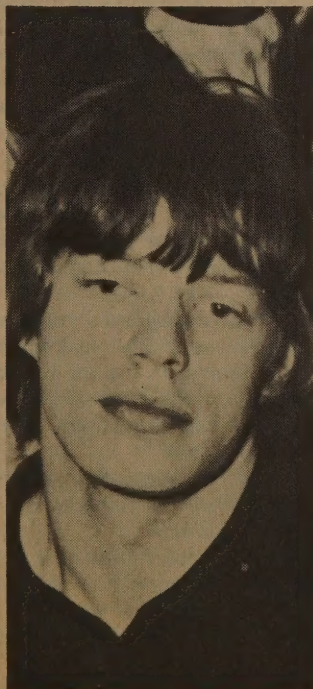
Jeff Beck (Yardbirds), lead guitar; Steve Winwood (Spencer Davis Group), vocalist, Jim McGuinn (Byrds), rhythm guitar, Bill Wyman (Stones), bass guitar; Alan Price (Alan Price Set), organist; Keith Moon (The Who), drums, Pete Townshend (The Who), songwriter, and Paul Samwell-Smith (formerly of the Yardbirds), producer. Many others, such as Keith Relf, Van Morrison, John Entwistle, Roger Daltrey, Chris Dreja, Dave Crosby, John Sebastian, and Arthur Lee are as talented but you have to draw the line somewhere. It's very clear, though, that the leaders in musicianship, originality, versatility, songwriting ability, and showmanship mainly belong to these groups, the Beatles, the Byrds, the Who, the Yardbirds, and the Lovin' Spoonful. I don't think you can get any disagreement on that statement.

Is it really true that the members of the group Love live in a castle which part of is shown on their album photos? And how the heck did they come up with the thunderstorm in "7 and 7 Is"? I've heard some pretty weird sounds from the Who and the Yardbirds, but I don't think you can get thunder by jamming the neck of a guitar into an amplifier. By the way, Love does a great show in person. The Paul Butterfield Blues Band is also everything you said it was, the album is great also.

Keep up the good work.

A faithful reader,  
Mike Saunders  
242 Kingsrow Drive  
Little Rock, Arkansas

(Continued on page 54)



MICK JAGGER



# The ROLLING STONES...



Let us consider that unique phenomenon - the Rolling Stones' public image! When the Stones began rolling, approximately three years ago, they founded their personal approach upon a direct appeal to young peoples' impatience with authority and the basic premise that no one likes to be told what to do - especially a teenager. The Stones became "the defiant ones" - representatives of the eternal struggle between youth and the aged - champions of the "it's my life and I'll do what I like with it" school.

The parents spotted the declaration of war upon their authority and rejected the Stones - the Stones promptly rejected the parents.

Today there exists a huge social barrier between the older generation and the Stones - a barrier which some critics argue must be broken if the group is to "appeal to a wider market" and make the transition, like the Beatles, into films.

Since their early days the group has progressed immeasurably, both musically and lyrically - take a good listen to "Ruby Tuesday" - and Jagger is without equal on stage as an agitator and interpreter of musical excitement.

Any improvement in the group as entertainers has been largely overshadowed by the regular bursts of shock publicity and personal life exposes in a National Press, apparently as dedicated to a policy of "with the Rolling Stones only bad news is good news" as the group themselves are to their uncompromising attitudes and opinions.

I took up the subject with Brian Jones in a bar off Kensington High Street, where he supped a pint of Guinness and flicked cigarette ash into his untouched oxtail soup at irregular intervals.

"Why should we have to compromise with our image?"

posed Brian. "You don't simply give up all you have ever believed in because you've reached a certain age.

"Our generation is growing up with us and they believe in the same things we do.

"The recent pictures of me taken in Nazi uniform were a put-down. Really, I mean with all that long hair in a Nazi uniform, couldn't people see that it was a satirical thing? How can anyone be offended when I'm on their side? I'm not a Nazi sympathizer.

"I noticed that the week after the pictures of me taken in that uniform appeared, there were photographs of Peter O'Toole in the same newspaper, wearing a German uniform for a film he is making. But no one put him down for wearing that!

"The photographs taken of my flat in a terrible mess recently was another misrepresentation. An Italian film company was filming in the room and we pushed everything into one corner to make room for the camera crew. We were not even aware that the photos being taken were for publication in a paper here.

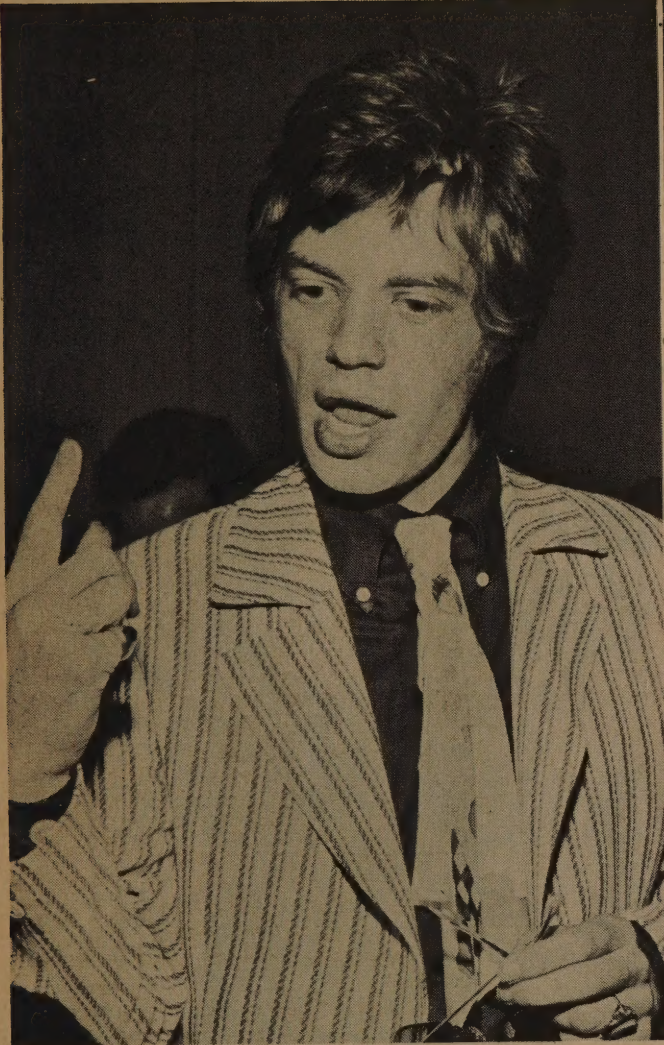
"You've seen my flat - I don't live in that kind of mess normally. I've complained to the Press Council about the whole episode."

At this point enter Mr. Keith Richard in his maroon leather jacket, University of Hawaii T shirt and orange neckerchief, full of apologies for being late as he had forgotten it was his chauffeur's day off. How does he see the possibility of coming to terms with the older generation as the Beatles appear to have done?

"You can't suddenly become accepted overnight by cutting your hair, putting on a suit and saying, 'Look, aren't I nice?'



# ... Bad News Is Good News



● MICK JAGGER ●



● BRIAN JONES ●

— it's not us — it's not honest, and why should we?" asked Keith.

"We haven't got the same PR setup as the Beatles," added Brian. "Anyway, I think you must understand that certain of the Beatles share a great many of our ideas and opinions."

We moved on to just who exactly are the Stones' fans now. Brian obliged by describing one who had moved along to other interests.

"'Margaret Stokes' was a Stones' fan three years ago but she 'copped' out," he said. "Now she's probably married with a kid and another on the way. She and her husband go to the same pubs as her parents and they are both bored with life. If she goes to see a pop group at all, she'll go and see Dave, Dozy and Speakeasy!"

"Sometimes we get the old characters like the one we met in a country club over the weekend. He came up to us and said he was a fan and that he'd been in the business forty years and prophesied that we'd be all right, 'as long as you keep yer 'armonies!'"

"Our real followers have moved on with us — some of those we like most are the hippies in New York, but nearly all of them think like us and are questioning some of the

basic immoralities which are tolerated in present-day society — the war in Vietnam, persecution of homosexuals, illegality of abortion, drug taking. All these things are immoral. We are making our own statement — others are making more intellectual ones.

"Our friends are questioning the wisdom of an almost blind acceptance of religion compared with total disregard for reports related to things like unidentified flying objects which seem more real to me. Conversely, I don't underestimate the power or influence of those who unlike me, do believe in God.

"We believe there can be no evolution without revolution. I recognize there are other inequalities — the ratio between affluence and reward for work done is all wrong. I know I earn too much, but I'm still young and there's something spiteful inside me which makes me want to hold on to what I've got.

"I believe we are moving toward a new age in ideas and events. Astrologically we are at the end of the age called the Pisces age — at the beginning of which people like Christ were born.

{Continued on next page}



*{Continued from last page}*

"We are soon to begin the age of Aquarius, in which events as important as those at the beginning of Pisces are likely to occur. There is a young revolution in thought and manner about to take place."

Returning the conversation to any kind of level related to pop music proved difficult, and a chance remark of mine as to Gene Pitney's marriage brought the retort, from Brian: "You've been trying to reduce the conversation to that level all afternoon."

However, we did manage to ascertain what they thought of Max Bygraves' action at the Palladium show when he produced a can of aerosol and sprayed the stage on mentioning the Rolling Stones by name.

"Brilliant," said Keith sarcastically. "I mean all that and 'Tulips From Amsterdam', too!"

"Did he do it without wearing a wig?" retorted Brian. "I mean that's a bit avant-garde for Max Bygraves - putting down the Stones without wearing a wig!"



• KEITH RICHARD •



• BILL WYMAN •



• CHARLIE WATTS •

We stepped over Max Bygraves and conversationally circumnavigated the death of President Kennedy - something else that Mr. Jones has very definite opinions about - and cares about almost obsessively. A neat swerve in discussion bought us to what, if anything or anyone, is following the Rolling Stones.

"I'd like to see the Move," said Brian. "They are really an extension of our idea of smashing conventions. The kind of smashups they have - destroying TV sets, cars, etc., is all a part of dissatisfaction with convention."

"Pete Townshend's tendency to smash guitars is a physical reproduction of what is going on in his mind - I wish he'd write a book!"

A somewhat disturbing interview was rounded off by Brian insisting that the Muzak version of Ravel's Bolero was turned up over our heads - "it builds to a great climax" - and we finally left the restaurant - Mr. Jones in his Rolls - Mr. Richard in his girl friend's dirty, red sports car, and me by cab.

Nothing, it seems, is going to change the Rolling Stones - except perhaps old age! □





# THE BEATLES ON YONDER MISTY MOUNTAIN

by Jim Delehant

"This rumor that we're splitting up is rubbish," Paul McCartney said in *Hit Parader* last month. "We're all great friends and we don't want to split up. There's never been any sign of it except in the minds of others."

With that, Paul dispelled the fears of the Beatle public and relaxed the minds of groups who are used to copping things from Beatle records.

Although the Beatles never said they were breaking up, Paul did point out their distaste for performing to large audiences... "One reason we don't want to tour," he said, "is that when we're on stage nobody can hear us." The Beatles are confident that their craft has matured into art and only a locked mind would think otherwise. They have truly become financially secure in three short years, but that's not enough. What they need now is much more difficult to attain. It concerns an intangible spirit that motivates giants like Beethoven and Thomas Wolf. (Some of you are laughing, but most of you know it's true.)

That sanguine spirit began for the Beatles with "Yesterday" and "Rubber Soul" and "Eleanor Rigby" and "Revolver" and "Penny Lane". Lennon and McCartney, like the youthful Beethoven, must be bursting at the seams with words, melodies, images — the stuff that falls in proper place suddenly and becomes timeless and universal. But every era has its art and artists. It was only a matter of time when the world would see true artists emerge from rock and roll. The Beatles happened to take the time.

As artists, the Beatles aren't unique. What they have done to communicate their art is unique. As President Kennedy's assassination caused instant communication between every human being on this planet, the lonely life and death of a woman called "Eleanor Rigby" touched several million



lives instantly and simultaneously. The Beatles have created instant art via the phonograph record. That term "instant art" sounds horrible, but I can't think of any other.

"Penny Lane" is a perfect example of their instant art being timeless and universal. No one needs to know what or where Penny Lane is or if there is really a barber shop there. No one has to ask what "There's a barber showing photographs of every head he's had the pleasure to know" means. You know and you smile, and every one smiles at "clean machine" and the ringing bell. Penny Lane is in all of us. The Beatles are in all of us.

## BEATLES FUTURE

The Beatles will continue giving us their perfectly recorded gems. They won't lose any fans. By concentrating on recordings, fans will grow with the Beatles' music, and then the Beatles will decide to perform the way they want — with a larger orchestra — to a listening audience.

The Beatles have signed a new recording contract with Capitol records which will run for nine years.

At the same time, Capitol had already received more than one million pre-release orders for the Beatles' new single (their first of 1967) "Strawberry Fields Forever" and "Penny Lane".

Capitol asked the RIAA, (Record Industry Association of America) for gold record certification of the single on the day it was released. The gold record for "Strawberry" will be the 22nd the British foursome have earned since they made their American debut via Capitol on December 26, 1963. Like the 21 previous gold discs, "Strawberry" qualified before it was put on sale in record stores, a sales feat which no other recording group, either foreign or domestic, has ever equaled.

The 22 certified gold records are more than any other artists have ever earned in the history of the record industry. Ten of the gold records are for LPs, 12 for singles.

The Beatles' first single "I Want To Hold Your Hand" was released in the U.S. in December, 1963. To date it has sold more than 4.5 million copies. The first album, "Meet The Beatles", is currently approaching the five million mark in sales.

The Beatles' total world sales figure now stands at 180,000,000 records. □



# • MONKEE FACTS • MONKEE FACTS • MONKEE FACTS • MONKEE FACTS •

# 100

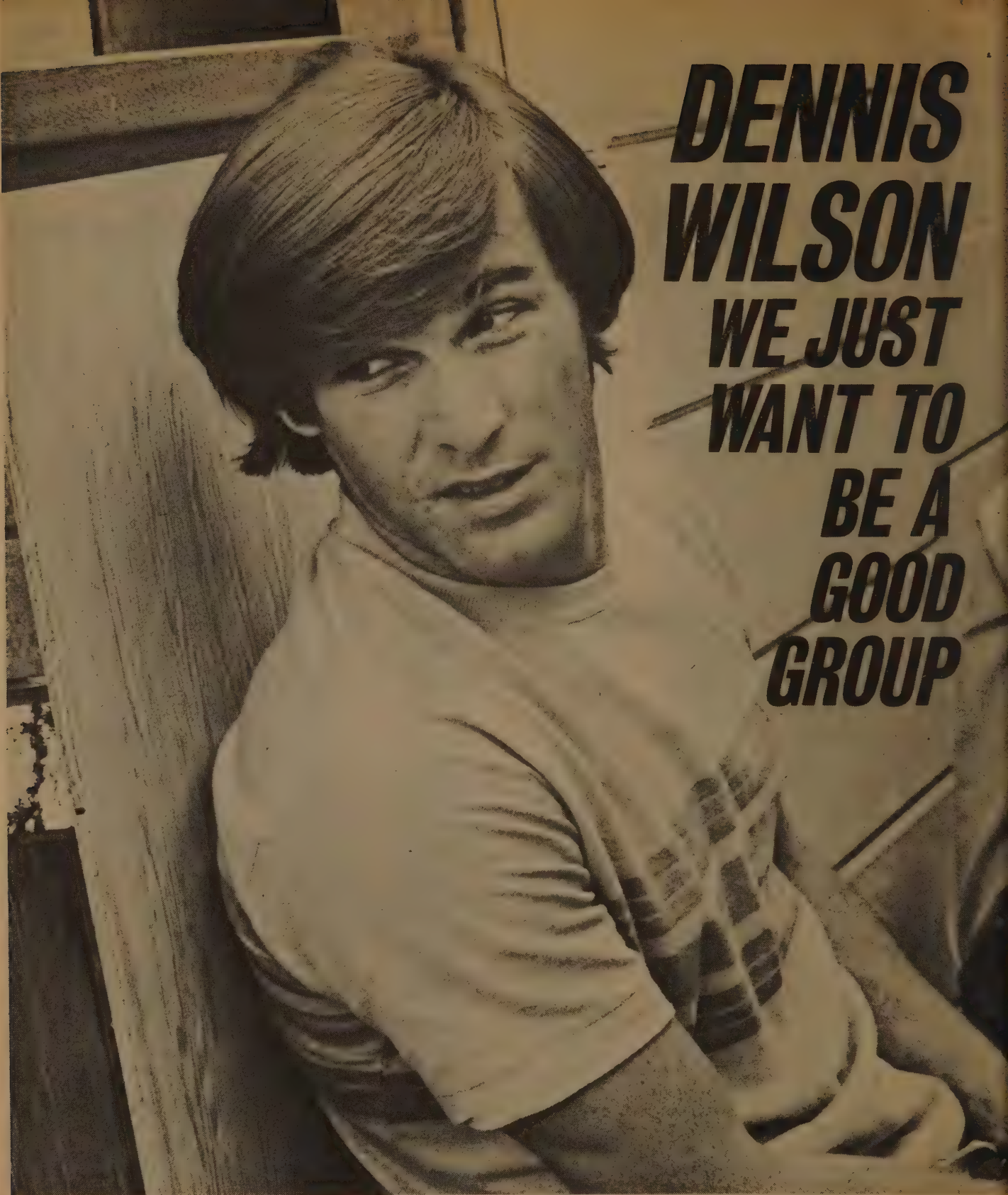


Real Name:	David Thomas Jones	Peter Halsten Thorkelson	George Michael Dolenz Jr.	Robert Michael Nesmith
Birthdate:	12/30/45	2/13/42	3/8/48	12/30/43
Birthplace:	Manchester, Eng.	Washington, D.C.	Los Angeles, Calif.	Houston, Tex.
Personal points:	Brown hair, eyes, 5 ft. 5 in. 115 lbs.	med. blonde hair, brown eyes 5ft. 10 in. 125 lbs.	Brown hair, eyes 6 ft. 135 lbs.	Dark brown hair, eyes 6 ft. 2 in. 155 lbs.
Parents' names:	Harry	John & Virginia	George	-----
Brothers/sisters:	Lynda, Hazel, Beryl	Nick, Christopher, Ann	Coco, Debbie, Gina	-----
Married:	-----	-----	-----	Wife, Phyllis/Son, Christon
Present home:	Apt. in Hollywood	House in Hollywood	Apt. in Hollywood	Home in Hollywood
Instruments Played:	Tambourine	bass guitar, banjo, piano	Drums and guitar	guitar
Education:	Varna Street Secondary/Manchester	Carleton College/Minnesota	Grant High School, Valley College, Los Angeles Trade School	San Antonio College
Musical education:	Musical roles: Peter Pan, Pickwick and Oliver	Played banjo, song songs written by brother Nick in coffeehouses in Greenwich Village	Foiled with guitar and played in the Missing Links	learned country, western and folk songs in summer camp



Age entered showbiz:	15: BBC Radio series "Morning Story"	18	10	19
First public appearance:	8: - dived through a tire in school obstacle race	The Pad Coffeehouse, Greenwich Village	Circus Boy	Gigs on the West Coast
First prof. appearance:	The Monkees	Singer/banjo/guitarist with Phoenix Singers	Circus Boy	Leadbetter's - Los Angeles
Biggest break in career:	Meeting showbiz horse owners when he was an apprentice jockey	Reading the Monkee ad in newspaper	Answering the Monkee ad	Monkee ad in Variety
Present record label:	Colgems	Colgems	Colgems	Colgems
Compositions:	-----	-----	-----	The Kind Of Girl I Could Love, Sweet Young Thing, Papa Gene's Blues, Mary Mary
Recording & Personal Mgr:	Bert Schnieder	Bert Schnieder	Bert Schnieder	Bert Schnieder
Former occupation:	Actor and jockey	Student and folk singer	TV actor	Singer
Hobbies:	Playing golf	music	None	Custom cars
Fav. color:	Blue	Red, orange and yellow	Red	Orange
Fav. food:	Pie	Anything edible	Chowder	Lots of it
Fav. clothes:	Vests	way out stuff	Casual or dressy	Western
Fav. actor:	Ursula Andress	Gabby Hayes	Annette	Lesley Gore
Most thrilling experience:	When they named the locker after him	Flunking out of college	Becoming a Monkee	Becoming a Monkee
Tastes In Music:	Show tunes	Beatles, Spoonful, Ray Charles	James Brown and Motown	Danny Hutton and country western



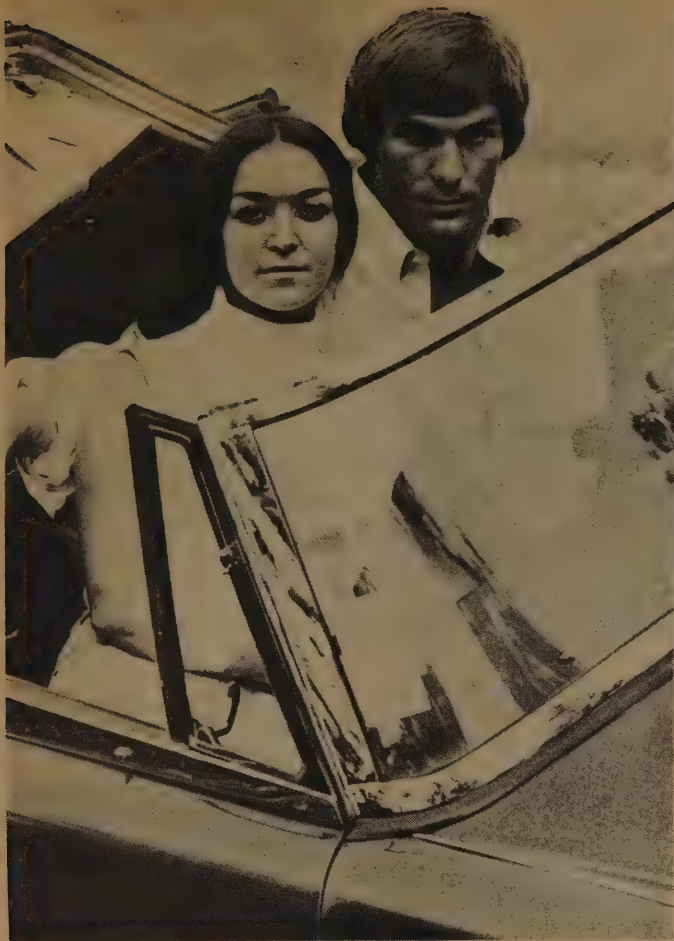


# **DENNIS WILSON WE JUST WANT TO BE A GOOD GROUP**

Beach Boy drummer Dennis Wilson is, according to Brian, "The most messed up person I know. He's too nervous. He has to keep moving all the time. But he drives himself so hard." In the studio his antics often push Brian off the deep end, but remain a constant source of inspiration to the head Beach Boy. Often, the practical jokes and time-wasting manner of Dennis end up in a Beach Boy song.

Here, Dennis talks about his work with the Beach Boys, and remains quite calm over their recent success in England.





*Left, Dennis and wife Carol leave for the store to buy some vegetables because vegetables are nice. Above, Carl, Dennis, Bruce, Mike and Al in London express their opinions on mini-skirts.*

**JD:** I understand "Good Vibrations" was a long time in the works. What part did you play in the making of it?

**DENNIS:** People said it took a lot longer than it really did. Actually, it took about four months, but we didn't record every day and we didn't put in ninety hours. We went down one day and recorded the sound track and we didn't like it. So we did it over again in sections. The sound track was in different sections and we wrote it as we were recording it. As we finished one part, we were inspired to do another. It just kept building and building.

**JD:** Do you actually write music?

**DENNIS:** Yes, we all write, but Brian does 90% of it.

**JD:** You actually write notes?

**DENNIS:** Everything. Write and arrange.

**JD:** Did you do it right from the beginning of the Beach Boys?

**DENNIS:** We did everything.

**JD:** You're still recording your new album, aren't you?

**DENNIS:** Yeah, "Smile." It's going to be great. We're 50% done with it.

**JD:** How will some of those things compare with "Good Vibrations"?

**DENNIS:** Much better, comparing it to "Pet Sounds," which I think was a good album, an honest album. But it's 100% better than that. I think it's good anyway. You'll have to wait till it comes out and see for yourself. Musically it's new. It has a lot of refreshing sounds.

**JD:** Will there be horns on it?

**DENNIS:** Yes. We don't play the horns, of course. We got other musicians. We don't feel there's anything wrong with calling in other musicians as long as it makes the song sound right.

**JD:** What are some of the other percussion instruments you've played besides drums?

**DENNIS:** Vibes, piano, organ. I played organ on "Good Vibrations" in the section where it slows down. A musician played the theramin on the record, but Mike plays it on stage.

**JD:** The Beach Boys even produced everything from the beginning, didn't they? How did you manage to work that?

**DENNIS:** Yes, everything. We just wouldn't record unless we could do it all ourselves.

**JD:** Did you experiment with recording in the beginning?

**DENNIS:** Yeah, we played around

a little. As you record you learn. In the beginning we couldn't afford to experiment. Studio time is very expensive. We did most of our experimenting at home.

**JD:** How would you say the Beach Boys have progressed musically?

**DENNIS:** As life progresses, so people learn. We've made the biggest advances in writing. You can't record unless you have a song. As life goes on, you learn a lot. It's the same here with the boys and Brian. He writes about his experiences in life. That's all you can write about. You can't write about things you don't know. That's what we're doing with "Smile." We have some great ideas in it.

**JD:** Will there be any humorous things in it?

**DENNIS:** There will be things that'll make people laugh, but they're good songs. They have beautiful backgrounds.

**JD:** Do you have any problem performing "Good Vibrations" on stage?

**DENNIS:** No. We don't have the horns, the cellos and other instruments, but it comes off like the record because we're emphasizing the rhythm, drums, bass, and organ.

**JD:** How do you protect your san-

ity from the undesirable aspects of the music business?

**DENNIS:** It's easy. We're so busy with our music we don't have time to get hung up with the big scenes. All we wanna do is make good music and be a good group. We don't have a lot of people around and we stick pretty much to ourselves. When we come home, we stay in our homes. Today is the first time I've been in town for a long time. I came down to buy some vegetables and stopped in to say Hi to Derek Taylor. We live up in the hills but no one knows where. We bought homes up there and we did a lot of remodeling.

**JD:** Did you notice any difference in British and American kids?

**DENNIS:** None at all except they sound different when they talk. They all react the same and they do the same things.

**JD:** Did it surprise you at all that you are so popular in England?

**DENNIS:** We heard a lot about it before we went over - obviously, or we wouldn't have gone over. We were surprised when we got there because we didn't think it would be that big. Derek Taylor helped us out a lot on that.

*{Continued on next page}*





Top left, the Beach Boys in the very beginning with their surfboard. Upper right, they go sightseeing. Above, Dennis adds an "ooooooooh," at the "Good Vibrations" session.

*{Continued from last page}*

**JD:** How have you progressed as a drummer?

**DENNIS:** Well, I've been playing for quite a while, but certainly not as long as a lot of other drummers. If you play certain songs over and over, you're bound to become a good drummer. But I don't play the same songs over and over. In our live shows I can do as well as any other drummer. I've progressed mostly in creative aspects writing music that really feels.

**JD:** Do you write drum parts?

**DENNIS:** Of course, you have to.

**JD:** That wasn't done in rock and roll at one time.

**DENNIS:** No, it wasn't. Groups weren't into that. You have to write today or it won't work out. You can throw a lot of things into a melody, but it has to be on paper.

**JD:** Do you listen to any jazz drummers?

**DENNIS:** Yes I do. I like Gene Krupa's style. I like a lot of drummers, but I think my favorite is Hal Blaine, a West Coast session drummer. He plays a lot of rock and roll dates and he plays with us sometimes. He plays a lot of percussion things like tambourines and maracas which are terribly important if they're played right. If you listen carefully to "Let's Go Away For Awhile" and some of the other songs, you can tell that they're in there.

**JD:** What would happen if a rock and roll drummer played jazz patterns?

**DENNIS:** If you listen closely to the "Pet Sounds" album, you'll hear

me playing jazz patterns. Some of the things definitely aren't rock and roll.

**JD:** Do you think the Beach Boys have changed rock and roll rhythm?

**DENNIS:** Yes. People who play some of our tunes say that - especially on moving bass lines, for instance. Brian introduced good bass things. I think there are some good drum things - feels.

**JD:** How do you feel about your surfing days? Does it embarrass you at all?

**DENNIS:** That was a clean-cut, wonderful, healthy sport. It still is. Obviously people who called our stuff "surfing music" didn't know anything about music. You tell me what surf music is and we'll make a million dollars on it. Because no one has ever had surfing music. There's no such thing. Music is music, period.

**JD:** At that time you liked Chuck Berry a lot.

**DENNIS:** Oh, of course. We still dig Chuck Berry. He's done a lot. He's made a lot of people millions of dollars. The Memphis feel has been in 90% of Motown Records. If it wasn't for Chuck Berry, there wouldn't be a Motown sound.

**JD:** Do you prefer being on the road or at home?

**DENNIS:** At home, of course, with my wife and kid. But I liked traveling immediately. We started traveling when we were young. I was seventeen. It's a hell of an experience for a young kid to travel around the world. It was frightening but it was fun. Now it's boring. □





## Big Things in Store for **LOTHAR**

"There are very few magazines where you can read about the Good Old Days while they're still happening," said John Emelin after reading about Lothar & The Hand People in Hit Parader.

To keep you up to date on the group's recent good old days, there's been a change, and we don't mean their socks. After lengthy negotiations Lothar & The Hand People have changed managers. They're now represented by Stan Greeson Associates, who also manage Soupy Sales, Miriam Makeba, Pat Suzuki and some other people.

This cleared the way for them to sign with Capitol Records and their first release should be available right now. Its title is "L-O-V-E, Ask For It By Name" backed with "Rose Colored Glasses".

Now it's up to you to make Lothar & The Hand People big stars. Go to your friendly neighborhood record store and ask for "L-O-V-E, Ask For It By Name" by name.

Once they get really famous, we'll start doing intimate confessions and how-I-learned-to-play-kazoo type articles on Lothar and run big kissable photos and give you 5000 super fab fax and 8 million likes and dislikes and all the other stuff that happens to the really famous people. □







A rock group featuring violin and cello? The mind boggles. But mock not, people, for the first of these refugees from a string quartet is already part of the revamped sound of Eric Burdon's new Animals, while the scheduled addition of the cello is more than a mere gleam in the eyes of our favorite pint-sized Georgie.

"We want," declared the ever-energetic Eric, "to experiment with sounds. We'll stick to a basis of bluesy-type sounds but we also intend to use a lot of our other influences."

The influences, the singer went on to explain, will be slightly more European than American in origin because he feels that he has more or less drained dry the American well of inspiration during fourteen Stateside trips and many hours spent listening to records. The image of Burdon, the die-hard rock-and-roll evangelist, is gradually being supplanted by that of someone who is twenty-five and knows it, and who has realized that there is a little more to music than acting as an unpaid publicist for the

sounds of the heyday of Domino and Jerry Lee.

Nevertheless, Eric hastened to point out, his favorites remain the same. "I think it's a good thing to be able to sit back and accept every scene for what it is," he said sensibly. "I still dig everything that happened in the rock-and-roll era, and the rhythm-and-blues era and in all the trad jazz that I used to like back in Newcastle, but I just accept them for what they were at the time, whether they were lasting influences on the scene or merely passing phases. But there is so much more to listen to now.

"I listen to the Mothers of Invention a lot and I think they're fantastic. Frank Zappa, in particular, is really doing great things. If he doesn't become one of the major forces in pop music within the next two years, there's no justice in the business."

Eric's unbridled enthusiasm for America's new offerings in the pop field led him to bewail the reactionary attitude of the British listener as opposed to

the open-mindedness of his American counterpart. "Without listening to all these new groups people in Britain say: 'It must be a load of rubbish because it's called Freak-Out!' So what can you do? You just have to sit back and listen for yourself."

Eric, pugnacious and forthright, is no slouch when it comes to making his views known. "There's more quality in American youth," he stressed. "It's something that's lacking in England. In America the kids have a lot of things going against them, but they still stand up and say what they feel is right. Here people's attitude is 'why bother?' Sometimes that American quality comes out in a bad way when it's expressed by gangs like Hell's Angels and so on, but they're all created out of the need to get up and do something."

When the original Animals broke up because of conflicting ideas about musical policy, it was predicted that Eric, who to most people WAS the Animals the way Jagger IS the Stones, would



# ERIC BURDON'S

## New

## Animals

have no trouble in going over big as a group leader. In actual fact, the going has been far from easy for this new, hard-bitten combo, who have notched up quite a few years of experience between them in the various top British groups. Barry Jenkins, who replaced John Steel in the original Animals, is the fiery drummer, Danny McCullen plays a solid bass-guitar while Johnny Weider and Vic Briggs share lead. Weider, a former member of John Mayall's Bluesbreakers, is also playing amplified violin and sounds good. Eric finds that their 'old-hand' attitude to the public makes for a more easy-going atmosphere within the band than in the former unit where the men were, without exception, perfectionists and worriers.

"If the audiences are bad, now I just ignore it," he commented. "It used to bother me and that was part of the reason why the Animals broke up. If the audience wasn't responsive, the group would blame themselves whether they'd played well or not, and so there'd always be arguments. Most of the fellows in this group have been through the mill so many times and played to so many bad audiences that now we really know where we're at. If we've played a good set, and nothing happens, we can still come off the stand and not feel bad about the lack of audience reaction. We know whether we've done well or not, and we don't care because we know that if it had been at another club, it would have been great."

The New Animals - actually, it's "Eric Burdon and the New Animals" - will soon be making another trip across the pond, an event Eric anticipates eagerly as usual. This time he is looking forward to being able to do exactly what he wants for the first time in Animals' history, and hopes that he will be accepted without the familiar faces of Chas Chandler, Hilton Valentine, John Steel and Dave Rowberry backing him up. "It may well be a better reception than our last one," the singer added. "I think that the Americans are slightly ahead of the British kids now in their appreciation of new sounds and things."

He cited Donovan, who enjoyed a brief popularity in London, at least before travelling to America, as the obvious example. "He started off as a purist folk-singer but he dropped off here when he started using an electric guitar. He switched his Spanish guitar for a Rickenbacker, and he stood there in his washed-out bluejeans and started singing songs that made sense, knowing full well what direction he was, and is, going in. The American kids said, 'Well, great. Donovan's eventually going on the right track', and the English kids said, 'What's he doing? He's destroying himself - he's gone all pop!'

"English kids hate changes. And they like to feel that they've made someone a star themselves. They don't realize that people like the Beatles and the Who have changed right under their noses and are doing completely new things. They don't want to know and they're not aware. I'd say only about 15% of the population are aware of what's happening, and they're mostly in the business to start with. But they'll catch up one of these days."

Eric is happy to note that the blues still mean something to record-buyers in his country and the popularity of the genre was not just a passing phase. "I think, though, that the current accent of blues is changing," he said. "At one time blues meant a 12-bar chord sequence with a hard back-beat, but it doesn't mean that any more. Things like Ike and Tina Turner's 'Save the Last Dance For Me' is a blues as far as I'm concerned, also 'River Deep, Mountain High.' Some of the Mamas-and-Papas-type thing are very blue, too."

Like most performers of his age, Eric is secretly worried about how long he can retain his popularity as a singer. He shrugs off his fears by remarking, "I don't like to think about it." As long as he can be creative in one way or another, he says, he doesn't mind what happens. "I think the music can develop, and, in fact, I'd be unhappy if it stood still."

"I've been doing some big band things with the New Jazz Orchestra and it's a good experiment. It's not going in quite the direction I want to go, but it will eventually when I've knocked everything into shape. I want to do things like old Fats Domino numbers with big band arrangements, but what they want to do is what's been done twenty times before - trying to do a white, English copy of Basie with the vocal stuff."

On his last visit to New York, a city he describes as the "art center of the world," Eric recorded an album with a big band composed of top session-men. Featuring the arrangements of Benny Golson and Horace Ott, the singer recalls that it was "a beautiful experience. I think they were knocked-out, too, because they do sessions with Bob Dylan and people like that, and so they're used to the kind of thing I do. You generally find that most pop artists distrust jazzmen, but I went in there and just let them do what they felt like. It was just a great happy session. Probably the wildest singing I've ever done in my life!"

The album will shortly be released on both sides of the Atlantic as a kind of interval thing between Eric's last recording with the old Animals and his first with the new combo. In the meantime, he will be busily making a film in collaboration with a director who wants to demonstrate his capabilities in the field. "It's an experimental, half-hour, Cinemascope thing about war," he said. "I'm doing it for the same reason - to show what I'm capable of doing. If it goes well, I may make some more films but I won't know until I've tried."

And that is the way that "try-anything-once" Eric Burdon feels about most things in his hectic life. "If I hadn't been a singer I'd probably have travelled," he says, and you know his career as a singer would have been inevitable. As inevitable as his decision to break away from his friends to try to make it on his own. As inevitable as the success that for him lies just around the corner. □





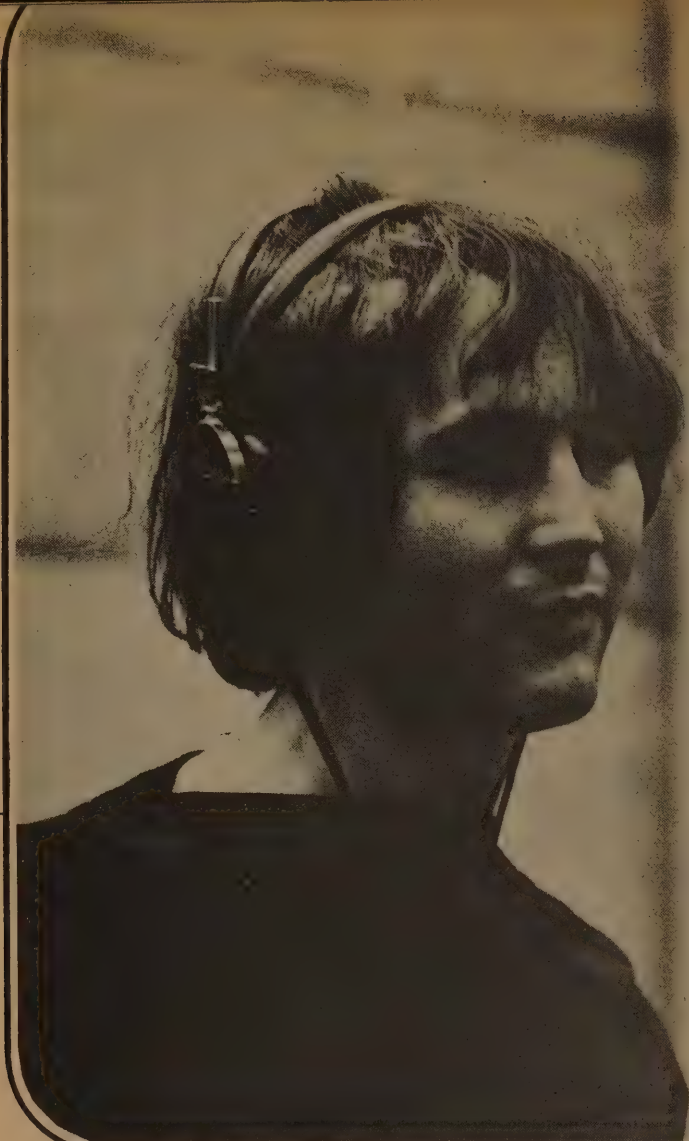




*So you want to be a rock 'n' roll star? Just get an electric guitar and take some time and learn how to play. Sell your soul to the company who are waiting there to sell plastic ware. La la la....*

**(PLEASE TURN PAGE)**









*"And in a week or two if  
you make the charts. The  
girls will tear you apart.  
But you paid for your riches  
and fame. Was it all a  
strange game. You're a little  
insane. Money that came  
and public acclaim. Don't  
forget what you are. You're  
a rock 'n' roll star. La la  
la la la la la la la  
la la."*





## The Group That



## Covered KEITH

"We seem to have had a run of bad luck. We had a demo disc of a song we loved - but for some reason didn't record - that was 'Monday, Monday' and it was a hit! So, when we heard a demo of 98.6 we liked it so much that we thought 'This is IT!'" But unluckily for the BYSTANDERS, by the time their record company got around to releasing it, the original version by KEITH was shooting up your charts and all set to repeat its success here.

Welshmen are renowned for their fine voices (TOM JONES is one), and the BYSTANDERS, from South Wales, are no exception. They all used to be in rival groups - on vocals - then one day they decided to band together and

try to make the big-time. So far they haven't been very lucky...

"One drawback is that there doesn't seem to be any songwriters over here capable of writing the sort of material suitable for us - all our numbers have come from the States... Our favorite acts are those that concentrate on vocal arrangements like the BEACH BOYS and the FOUR SEASONS....they're tremendous."

They went on to say that apparently DAVID & JONATHAN were interested in writing a song for them... "It would be great if they did, but they haven't yet ever seen us perform..."

I hope to have rectified that by next month...I'll let you know...



## New Vaudeville Band

I had a grand reunion with TRISTRAM VII, EARL OF CRICKLEWOOD the other day. I last saw him when he was a songwriter called ALAN KLEIN. That's the way it goes!

In the two years since we last met a lot of water has passed under the bridge - so you can imagine how we talked! It's groovy when an old friend turns up as the lead singer of one of the biggest acts of the year, which the NVB surely is.

The reunion happened on the eve of their departure to the States for yet another round of TV dates...

"Although this isn't my first visit to NY, I'm determined to do all the tourist things...The Empire State Building, Statue of Liberty...the full bit...I haven't done it yet!" This was ALAN's - sorry TRISTRAM's - reply to my stock question of "Anything in particular you want to do in NY?"

During the course of the evening I learned that currently the boys have got a thing about being misquoted...

"It's all very well for things to be slightly different - that can be put down to human error - but to quote you as saying the exact opposite of what you did say! Some reporters deserve to be shot!" I quote (cor-

rectly, I hope!) MICK WILSHER. The boys have been attacked in the English papers recently for copying the stage acts of two other groups who are on a similar kick musically as they are...

"We are fed up with giving them all the free publicity," said MICK, as he went on. "The ridiculous thing is that last week someone wrote that the pipe-smoking bit we do in one number is a direct lift from the BONZO DOG DOO DAH BAND. In fact, they pinched it from SPENCER'S WASHBOARD KINGS, where the idea originated. What is more...it only came into our act when we were joined by CHRIS EEDY; he suggested it to us and we took it up because we liked it...he thought of the idea and first used it when he was with SPENCER's and brought the idea to us when he joined our ranks!" So let no more be said on the matter!

Incidentally, TRISTRAM's valet, RICHARD COLE, is the RICHIE who looked after the RASCALS when they were here (see RASCALS IN LONDON in April's SH) and he seemed more excited at the prospect of seeing the RASCALS again than over the fact that it was his first trip to America!



## EASYBEATS for Fame Part II



Went up to the EASYBEATS' house the other day and found myself in the middle of a song-writing session! My contribution for the evening was to retire to the kitchen to knock up some coffee and omelettes for the workers, and, in gratitude, they invited me to the recording studio a few days later.

It was fascinating listening to the finished product after having witnessed its construction from a very raw (but solid) base! The main writers of the group are HARRY VANDA and

GEORGE YOUNG (lead and rhythm guitars, respectively), who were also responsible for their English smash hit, "Friday On My Mind" -- and all their Australian successes!

But everyone contributes ideas at some point along the line - and so another hit is born! At the time of going to press the title hadn't been finalized, but whatever they finally decide upon - it's a good record and will notch them their second English chart-buster!

## Monkees in London

There were, and are, strong rumors about the fact that the MONKEES won't actually appear over here -- why should they? The money is far greater with you, and the prestige value of "making it in England" is rapidly diminishing. But we can hope...after all, if it hadn't been for Liverpool and the group scene, their show would never have gotten off the ground! The petty sniding that is going on over the MONKEES is ridiculous - but it can all be put down to jealousy - that nobody over here thought of the idea of a TV series based on a group before Hollywood did!

I tried to get through to a MONKEE - at the time of writing, MICKY and MIKE were in England. But MICKY was the only one who went out of his way to meet the press -

but even then it was only the nationals and the musical papers. MIKE, wife PHYLLIS and son CHRISTIAN flew in, insisting he was on a holiday and would do no press work - but (maybe after seeing MICKY splashed all over the front pages?) he later changed his mind and did a few interviews; then, at the weekend, he escaped to Weybridge as the guest of JOHN LENNON - can't be bad! MICKY stated in an interview that the BEATLES were "like gods" to them - and the next day a meeting with PAUL had been arranged! PAUL is, and always was, the most cooperative-minded BEATLE over stunts like that -- and with the "god" quote as an enticement.... So, all in all, I should think the MONKEES were well satisfied with their short trip to London!



## Such Dedication

Whilst DUSTY SPRINGFIELD was appearing at Basin Street East, she did some recording for a forthcoming LP. Unfortunately, she didn't manage to complete all the sessions - one more was needed - but she had to come back to England. Recently she has been tied up for six nights a week doing a season at Liverpool's Empire theatre. But after transatlantic telephone calls and cables, etc. it was all arranged, and one Sunday morning she caught the first plane from Liverpool to London airport...there she changed to a New York-bound plane, and, on arrival, went straight into the recording studios for, what turned out to be, a seven-hour session!

After a few hours' sleep in a NY hotel she was on her way back to Liverpool, via London Airport, for her Monday evening show!

She said afterwards that it had been completely worthwhile - the only hang-up about her day in NY was that she missed the FOUR TOPS' Sunday show in Liverpool! But I'm longing to hear the resulting LP. She also added that, BUDDY RICH aside, she loved working in America and is looking forward to going out again! But for a longer visit on the next trip!

## SMALL FACES

I took in a gig and a recording session with the SMALL FACES the other day - they have got to break through with you - if they don't, there is no justice in this world! Because they are "small and sweet looking" (they are all only 5' 5" high), they are pigeon-holed as a teen rave group when, in fact, they are musicians and between them put down some very cool sounds! Though it is true that the teenyboppers do get somewhat hysterical over them - about twenty girls fainted in the screaming, jam-packed audience at the dance hall where I went to catch their act! And the crush around the stagedoor when it was all over was ridiculous! From my point of view it

was far groovier spending the night at the recording studios with them! They didn't start the session until midnight ("We're night people!") and it went on until day break. They were working on tracks for their next LP and the only breaks from recording were to rehearse bits until they were absolutely right, and to listen to playbacks...STEVE and PLONK - who produced all their records - are very hard taskmasters!

CHRISSIE (SHRIMPSON - STEVE's girlfriend) and I kept up a constant supply of hot coffee, and the boys recorded the night away. I got home for breakfast, having had a groovy night digging the FACES' music.



# A FRESH START FOR THE HOLLIES



After three years as one of England's top groups with a dozen consecutive top ten records, the Hollies want to forget all that and make a fresh start in America.

"Bus Stop" and "Stop, Stop, Stop" got them established over here. Now Graham, Tony, Allen, Bobby and Bernie are determined to make the Hollies a permanent fixture on the American record scene.

Don: Why has it taken you so long to catch on in this country?

Hollies: Because we didn't come over here until just recently. We always have success when we go somewhere and the people see us.

We've had visa problems before. We came to America four times before, but we couldn't go on personal appearance tours, and our TV exposure was very limited.

Don: Of all the records you've released in America, why do you think "Bus Stop" was your first big hit here?

Hollies: It was very, very commercial. Also, it was promoted better than the others. We threatened to leave our American record label, so they suddenly woke up to the fact that there was this group called the Hollies. And

now they'll never go asleep on us again.

We wasted a lot of good records getting known over here. They were never promoted properly. We left too much up to other people. We suddenly woke up and found that we weren't happening. So now we're doing more ourselves and we're a lot happier and more successful.

We had a naughty manager in the beginning and he ran off with all the money.

The first couple of times we came over here, we just weren't making money at all. We just came over trying to break through.

Don: Have you run into any other problems over here?

Hollies: One isolated case

we heard about was that somebody in Charlotte, North Carolina had banned "Stop, Stop, Stop" because we said navel. If there are 400 million people in the United States, then there are 400 million navels, unless somebody's very sick.

Don: Is there much censorship in England?

Hollies: The BBC banned Napoleon's "They're Coming To Take Me Away, Ha Ha".

Don: A lot of radio stations in this country banned it too.

Hollies: If you ever want anything to be a hit, get it banned.

Don: Compared with America, England doesn't have many radio stations, and very few pop music programs.

When you were starting over there three years ago, how did people hear your records?

Hollies: There were a lot of television shows and there were radio shows like "The Saturday Program" and the lunchtime shows. There was one called "Thank Your Lucky Stars." To get your record on there three years ago was a big thing because everybody watched it.

It was better that way because the kids didn't get drowned in new records. Now there are six pirate radio stations, but the government is in the process of banning them, so it's going to be very hard for new artists to get exposure unless they're very good.

Don: One of your problems in England in the beginning





TONY



GRAHAM



BOBBY



BERNIE



ALLAN



seemed to be the lack of a consistent image.

Hollies: We never got the right sort of publicity. We didn't go around beating up old ladies and things like that. We were just nice guys. (We beat old ladies up now.)

Don: How do you feel about finally making a strong impression over here?

Hollies: To the American people we are a new group. We don't mind. We want to feel as though we're starting again from "Bus

Stop."

There's always one bit in our records that you can identify as the Hollies sound. It's the "Stop, Stop, Stop" part in "Stop, Stop, Stop." It's a three-way harmony in the middle A. Everybody can

identify us in England.

(Note to Hollies fans: Don't miss "The Hollies Discuss Simon & Garfunkel" and "How The Hollies Write Their Songs" in future issues of Hit Parader.) □



# WORDS TO YOUR FAVORITE HITS

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### • OH THAT'S BAD, NO THAT'S GOOD

(As recorded by Same The Sham & The Pharaohs/MGM)  
**WAYNE BLACKWELL**

Not long ago I was walking down the street  
When a woman in a car knocked me off my feet  
Oh that's bad, no that's good  
My insurance paid me a lot of dough  
More money than I'd seen in a year's payroll  
Oh that's bad, no that's good.

On doctor bills is where my money went  
And all I had left was a very bad limp  
Oh that's bad, no that's good  
'Cause the way I walk got me a role as the marshall's partner on the TV show  
Pretty young actresses started hanging 'round  
And every night we'd do the town  
Oh that's bad, no that's good.

I ended up back in a hospital bed  
'Cause my horse fell on my bad leg  
Oh that's bad, no that's good  
'Cause just when I was feeling my worse  
I fell in love with a beautiful nurse  
Oh that's bad, no that's good  
'Cause I found out she was the doctor's wife  
Now I'll be in a wheelchair the rest of my life  
'Cause no matter how I pleaded and begged  
He operated on my good leg  
Oh that's bad, no that's awful no that's awful.

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### • BECAUSE OF YOU

(As recorded by Chris Montez/A&M)

**ARTHUR HAMMERSTEIN**

**DUDLEY WILKINSON**

All my days were lonely ones

Till you came along

Now my days are happy ones

You filled my life with song

Because of you, there's a song in my heart

Because of you, my romance had it's start

Because of you, the sun will shine

The moon and stars will say you're mine

Forever and never to part.

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### • A LITTLE BIT ME, A LITTLE BIT YOU

(As recorded by The Monkees/

Colgems)

**NEIL DIAMOND**

Walk out, girl

Don't you walk out

We got things to say

Talk out, let's have it talked out

And things 'll be o-kay

Girl I don't want to fight

I'm a little bit wrong

You're a little bit right,

Girl you know that it's true

It's a little bit me, a little bit you, too.

Don't know just what I said wrong

But girl I apologize

Don't go here's where you belong

Now wipe the tears from your eyes

Girl I don't want to fight

I'm a little bit wrong

You're a little bit right

Girl you know that it's true

It's a little bit me, a little bit you too.

Don Kirshner, President

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umbia Music, Inc.

### • FOR WHAT IT'S WORTH

(As recorded by The Buffalo Springfield/Atco)

**STEPHEN STILLS**

There's something happening here

What it is ain't exactly clear

There's a man with a gun over there

Tellin' me I've got to beware

I think it's time we stop children

What's that sound

Everybody look what's goin' down.

There's battle lines bein' drawn  
Nobody's right if everybody's wrong  
Young people speakin' their minds  
Gettin' so much resistance from behind  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

What a field day for the heat  
A thousand people in the street  
Singin' songs and carryin' signs  
Mostly say "Hooray for our side"  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

Paranoia strikes deep  
Into your life it will creep  
It starts when you're always afraid  
Step out of line, the men come and take you away  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.  
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# PARADE OF SONG HITS

## •WALKING IN THE SUNSHINE

(As recorded by Roger Miller/Smash)  
**ROGER MILLER**

Walking in the sunshine  
 Singing a little sunshine song  
 Put a smile upon your face  
 As if there's nothing wrong  
 Think about a good time had long  
 time ago  
 Think about forgetting about your  
 worries and woes.

Walking in the sunshine  
 Singing a little sunshine song  
 La la la la la  
 Dee oh whether the weather be rain or snow  
 Pretending can make it real  
 A snowy pasture, a green and grassy  
 field.

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 Co., Inc.

## •SHE TOOK YOU FOR A RIDE

(As recorded by Aaron Neville/Parlo)  
**LEE DIAMOND**  
**GEORGE DAVIS**

It was just imagination, the temptation  
 that went to your head  
 And now you are a victim of circumstance  
 You beat me to the girl that I always  
 wanted  
 You thought you had her, brother  
 But you still don't own her  
 Because I'm not through and there's  
 nothing you can do  
 You never had her she took you for a  
 ride.

I know that it's a fact  
 That you sneaked behind my back  
 Smiled in my face and deceived me with  
 your lies  
 But I'm not through and there's nothing  
 you can do  
 You never had her she took you for a  
 ride.

But this is the part that you know nothing  
 of  
 She confessed to me that she toyed with  
 your love  
 You were just a game that she loved  
 to play  
 You never had her she took you for a  
 ride.

All the ecstasy that you had was just  
 imagination, the temptation  
 That went to your head  
 And now you are a victim of circumstance  
 You had her, brother  
 But you were my guest  
 You pawned your broken heart just like  
 all the rest  
 And now you're through and there's  
 nothing you can do  
 You never had her she took you for a  
 ride.

It was just imagination, the temptation  
 That went to your head  
 And now you are a victim of circumstance  
 She took you for a ride.

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## •UPS AND DOWNS

(As recorded by Paul Revere/& The  
 Raiders/Columbia)

**M. LINDSAY**  
**T. MELCHER**

Now things was looking rosy, baby  
 Everything was fine  
 You never made no sign  
 That you had changed your mind  
 I guess I was mistaken girl  
 For counting so on you  
 But what else could I do  
 Now it's time to pay my dues  
 Well girl I've been torn up before  
 So I can handle that once more  
 'Cause I've been down for a long, long  
 time  
 And now it's time to ease my mind  
 There's lots of pain upon this earth  
 And I've had my money's worth  
 I have had my ups and downs and all  
 around  
 Tried to change your way of thinking  
 Tried to make you see  
 That living here with me  
 Is where you ought to be  
 But it didn't seem to make no difference  
 You'll never change your world  
 Or stop your social whirl  
 You are still the same old girl.

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## •GONNA GIVE HER ALL THE LOVE I'VE GOT

(As recorded by Jimmy Ruffin/  
 Soul)

**B. STRONG**  
**N. WHITFIELD**

There's a train leaving here tomorrow,  
 yeah  
 And I'll be a free man once again, yes  
 I will now  
 I'm so glad I served my time  
 I'm gonna meet that girl that I left behind  
 When I see her I'm gonna give her all  
 the love I've got  
 When I see her I'm gonna give her all  
 the love I've got.

There were times, there were times when  
 each day seemed like a year, yes it did  
 now  
 But the sweet things she said in her letters  
 made the time disappear, oh yeah  
 She said not other arms do I let hold me  
 'Cause in your arms is where I want to be  
 When I see her I'm gonna give her all  
 the love I've got  
 When I see her I'm gonna give her all  
 the love I've got.

Baby, baby, baby, I miss you so  
 At night I stare out my window at the  
 moonlight, yes I did now  
 Thinking about the way I used to hold  
 her tight, oh yeah  
 I must have been out of my mind  
 To do the wrong that I did and leave  
 her behind,  
 When I see her I'm gonna give her all  
 the love I've got  
 When I see her I'm gonna give her all  
 the love I've got  
 Gonna hug her, kiss her, squeeze her.  
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 Inc.

## •WESTERN UNION

(As recorded by the Five Americans/  
 Abnak)

**RABON**  
**EZELL**  
**DARRILL**

Things went wrong today  
 Bad news came my way  
 I woke up to find a wire blew my mind  
 Western union man  
 Bad news in his hand  
 Knocking at my door  
 Selling me the score  
 Fifteen cents a word to read a telegram  
 I didn't need  
 Says she doesn't care no more  
 I think I'll throw it on the floor  
 Got your cable just today  
 Killed my groove I've got to say  
 Western, western union da da da, da da  
 da, da da da, da da da.

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 lishers, Inc.

## •BERNADETTE

(As recorded by The Four Tops/  
 Motown)

**HOLLAND**  
**DOZIER**  
**HOLLAND**

Bernadette, people are searching for the  
 kind of love that we possess  
 Some go on searching their whole life  
 through  
 And never find the love I found in you  
 And when I speak of you  
 I see envy in other men's eyes  
 And I'm well aware of what's in their minds  
 They pretend to be my friends  
 When all the time they long to persuade  
 you from my side  
 They'd give the world and all they own  
 for just one moment we have known  
 Bernadette, they want you because of the  
 pride that it gives  
 But Bernadette, I want you because I need  
 you to live  
 But while I live only to hold you  
 Some other men they long to control you  
 But how can they control you, Bernadette  
 When they cannot control themselves,  
 Bernadette  
 From wanting you, needing you  
 But darling, you belong to me  
 I'll tell the world you belong to me  
 I'll tell the world you're the soul in me  
 I'll tell the world you're part of me, oh yeah.

In your arms I find the kind of piece of  
 mind  
 The world is searching for  
 But you, you give me the joy  
 This heart of mine has always been longing  
 for  
 In you I have what other men are longing  
 for  
 All men need someone to worship and adore  
 That's why I treasure you and place you  
 high above  
 For the only joy in life is to be loved  
 So whatever you do Bernadette keep on  
 loving me  
 Bernadette, keep on needing me, Bernadette  
 Bernadette, you're the soul in me  
 More than a dream you're clear to me  
 Bernadette, you mean more to me than  
 woman was ever meant to be.  
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# WORDS TO YOUR FAVORITE HITS

## •ONE MORE MOUNTAIN TO CLIMB

(As recorded by Ronnie Dove/  
Diamond)

JOEL HIRSCHHORN  
AL KASHA

You open your arms when you see me  
You cry when I walk away  
But though you tell me you need me  
There's still one word you won't say  
I've got one more mountain to climb  
One more river to cross  
Say you love me this time  
I've got one more mountain to climb.

I know that somebody hurt you  
I know each promise he made  
But I'd rather die than desert you  
So love me and don't be afraid  
I've got one more mountain to climb  
One more river to cross  
Say you love me this time  
I've got one more mountain to climb.

You need me, I know it  
You do little things to show it  
I keep getting closer to you  
So why can't you say you love me too  
One more mountain to climb  
One more river to cross  
Say you love me this time  
I've got one more mountain to climb.

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## •NO MILK TODAY

(As recorded by Herman's Hermits/  
MGM)

GOULDMAN

No milk today  
My love has gone away  
The bottle stands forlorn  
A symbol of the dawn.

No milk today  
It seems a common sight  
But people passing by  
Don't know the reason why.

How could they know just what this message means

The end of my hopes, the end of all my dreams

How could they know the palace that had been

Behind the door where my love reigned as queen.

No milk today  
It wasn't always so

The company was gay  
We turned night into day

But all that stands is a place dark and lonely

A terraced house in a Main Street back of town

Becomes a shrine when I think of you only

Just two up, two down.

No milk today  
It wasn't always so

The company was gay  
We turned night into day.

As music played the faster did we dance  
We felt it both at once

The start of our romance  
How could they know just what this message means

## •DON'T DO IT

(As recorded by Micky Dolenz/  
Challenge)

M. DOLENZ

Don't do it  
Why don't you do it  
Don't do it  
Why don't you do it  
Don't do it  
Why don't you do it  
Don't do it  
Why won't you dance with me.

Hey do it with Billy out on the floor  
When the band stops playing you ask for more  
You do it with everybody you see  
Why don't you do it with me.

Don't want a house in the country  
With lots of curtains and frills  
Don't want a house in the mountains  
Give me a shack up in the hills  
(Repeat chorus).

Do it with Billy out on the floor  
Band stops playing now you ask for more

You do it with everybody you see  
Why won't you do it with me  
(Repeat chorus).

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The end of my hopes, the end of all my dreams

How could they know the palace that had been

Behind the door where my love reigned as queen.

No milk today  
My love has gone away

The bottle stands forlorn  
A symbol of the dawn.

But all that's left is a place dark and lonely

A terraced house in a Main Street back of town

Becomes a shrine when I think of you only

Just two up, two down.

No milk today  
My love has gone away

The bottle stands forlorn  
A symbol of dawn.

No milk today  
It seems a common sight

But people passing by  
Don't know the reason why.

How could they know just what this message means

The end of my hopes, the end of all my dreams

How could they know the palace that had been

Behind the door where my love reigned as queen.

No milk today  
It wasn't always so

The company was gay  
We turned night into day.

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## •THE 59TH STREET BRIDGE SONG (Feelin' Groovy)

(As recorded by Harper's Bizarre/  
Reprise)

PAUL SIMON

Slow down, you move too fast  
You got to make the morning last  
Just kickin' down the cobblestones  
Lookin' for fun and feelin' groovy.

Hello lamppost, what-cha knowin'  
I've come to watch your flowers growin'  
Ain't cha got no rhymes for me?  
Dootin' doo doo, feelin' groovy.

Got no deeds to do, no promises to keep  
I'm dappled and drowsy and ready to sleep

Let the morning time drop all its petals on me

Life, I love you, all is groovy.

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## •SING ALONG WITH ME

(As recorded by Tommy Roe/ABC)  
TOMMY ROE

Sing along with me and you will see  
That golden sunshine breaking through  
Those dark, dark clouds hanging over your head

Sing along with me and you'll forget  
All the little things that bother you

I'm sure that you'll agree  
You can sing along with me.

I'm a little guy, I hardly ever cry  
But when I'm feeling down, I sing a song  
So if you're feeling blue  
You can do it too.

All you have to do is sing along  
Sing along with me

And you'll forget problems you created for yourself

Now wipe away the tears  
There's not reason to cry

Sing along with me and you will see  
The sad, sad face walking by

Turn around and smile if you'll sing along with me.

You should know by now  
I have told you how

To make things right should they go wrong

Simple as can be  
You can plainly see

All you have to do is sing along.

Sing along with me and you will see  
That golden sunshine breaking through

Those dark, dark clouds hanging over your head

Sing along with me and you'll forget  
All the little things that bother you

I'm sure that you'll agree  
You can sing along with me.

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# PARADE OF SONG HITS

## •THIS IS MY SONG

(As recorded by Petula Clark/Warner Bros.)

**CHARLES CHAPLIN**

Why is my heart so light  
Why are the stars so bright  
Why is the sky so blue since the hour  
I met you.

Flowers are smiling bright  
Smiling for our delight  
Smiling so tenderly for the world  
you and me.

I know why the world is smiling, smiling

## •SHOW ME

(As recorded by Joe Tex/Dial)

**JOE TEX**

Show me a man that's got a good woman  
show me  
Show me a man I said that's got a  
good woman show me  
Show me a man that's got a good woman  
Show me a man that's got a good woman  
Show me a man that's got a good woman  
Show me a man that's got a good woman  
Show me a man that's got a good woman  
I'll show you a man that goes to work  
hummin'  
He knows he's got some sweet love  
coming at the end of his working day.

Show me a woman that's got a good man  
show me  
I want to see a woman out there claim  
she got a good man, show me  
If you show me a woman that's got a  
good man  
Show me a woman that's got a good man  
Show me a woman that's got a good man  
Show me a woman that's got a good man  
Show me a woman that's got a good man  
Show me a woman that's got a good man

## •THE RETURN OF THE RED BARON

(As recorded by the Royal Guardsmen/Laurie)

**J.L. McCULLOUGH**

**J.Y. McCULLOUGH**

**P. GERNHARDT**

You remember that Baron flying high  
in the sky  
When Snoopy shot him down with a gleam  
in his eye  
But the Baron had leaped from his blood-  
red plane  
Just before it burst into a ball of flame.

Snoopy circled back to check his kill  
Saw that bloody red Baron standing  
high on a hill  
Then he swooped down low, shouted  
'Curse you red Baron'  
The German shook his fist and you could  
hear him swearing.

Hey, watch out there's Snoopy  
You're really in a mess  
You thought you were through with that  
bloody red Baron  
But it looks like he's not down yet.

Then a cry went up all over the land

so tenderly

It hears the same old story throughout  
eternity

Love, this is my song  
Here is a song a serenade to you  
The world cannot be wrong  
If in this world there's you  
I care not what the world may say  
Without your love there is no day  
Love, this is my song  
Here is a song a serenade to you.

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ley Music Corporation, New York, New  
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And I'll show you a woman doing all  
she can  
To make life worth living for her good  
man  
So his troubles don't cross his mind.

Show me two people that's in love with  
each other y'all show me  
Show me two people that's in love with  
each other  
If you show me two people that's in love  
with each other

Show me two people that's in love with  
each other

Show me two people that's in love with  
each other

Show me two people that's in love with  
each other

Show me two people that's in love with  
each other

Show me two people that's in love with  
each other

I'll show you two people that ain't going  
no further

Than their arms can reach to hold one  
another

Let them love alone

They're doing all right.

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Co., Inc.

The blood red Baron did strike again  
But brave little Snoopy said 'Never fear'  
As he headed for his plane all the people  
cheered.

Hey, watch out little Snoopy

You're really in a mess

You thought you were through with that  
bloody red Baron

But it looks like he's not down yet.

Snoopy blazed a trail straight across the  
sea

Searching in vain for his enemy

He found that German trying to fix his  
plane

Sweating and flustered 'bout to go  
insane.

Snoopy landed for a pistol duel

The Baron was worried, Snoopy was cool

He fired a shot, missed, started to run

Before Snoopy had a chance to raise  
his gun.

Hey, watch out red Baron

Snoopy is on your trail

One of these days he's gonna make you  
pay

And you'll go straight to

(Well, watch out red Baron).

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## •CALIFORNIA NIGHTS

(As recorded by Leslie Gore/Mercury)

**M. HAMLISCH**

**H. LIEBLING**

Along the sand

Let's walk the shores together now

Yes hand in hand

It's gonna be fair weather now

When the stars come out

Stop to count them in the sky.

Love California nights

When I'm walking with you

Hand in hand by the shore

Yes I love California nights

At the beach where we swim

With the tide rolling in

And there we'll be

Beneath the midnight sky above

Just you and me

And we will whisper words of love

While the firelight softly flickers in  
the sand.

Warm California nights

With the breeze blowin' in

The time for lovin' begins

I would miss California nights

If I went on my way

Thinking now that I'll stay.

Oh baby, loving you baby, oh baby

Love California nights

Always close as a kiss

Nothing sweeter than this

And we'll spend California nights

Always close as a kiss

Nothing sweeter than this.

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& Enchanted Music Co.

## •SOMETHIN' STUPID

(As recorded by The Sinatras/  
Reprise)

**CARSON PARKS**

I know I stand in line

Until you think you have the time

To spend an evenin' with me

And if we go some place to dance

I know that there's a chance

You won't be leaving with me

Then afterwards we drop in to a quiet  
little place

And have a drink or two

And then I go and spoil it all by sayin'  
somethin' stupid like I love you.

I can see it in your eyes

That you despise the same old line you

heard the night before

And though it's just a line to you

For me it's true

And never seemed so right before

I practice every day to find some clever  
lines to say

To make the meanin' come through

But then I think I'll wait until the evenin'

gets late and I'm alone with you

The time is right

Your perfume fills my head, the stars  
get red

And oh the night is so blue

And then I go and spoil it all by sayin'  
somethin' stupid like I love you.

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# WORDS TO YOUR FAVORITE HITS

## •TRAVELIN' MAN

(As recorded by Stevie Wonder/  
Tamla)

RON MILLER

BRYAN WELLS

Something deep inside of me  
Keeps me moving aimlessly  
I've always been, I'll always be a lonely  
travelin' man.

Something that I can't explain  
Molded me from wind and rain  
Wild and free and hard to tame  
A lonely travelin' man.

Travelin' man, travelin' man  
Got no goal, got no plan  
Just an old worn out heart in my hand  
Travelin' man, travelin' man  
I'll get there anyway I can  
I'm just an uninspired tired out  
travelin' man.

Please don't ask me where I've been

## •OPPORTUNITY

(As recorded by The Mandala/Kr)

DON TROIANO

People have always made a fool of me  
Laughing at the things I do  
Always trying to tease  
Ever since I can remember  
It's always been the same  
People trying to put me down  
Like it's some kind of game.

I need an opportunity  
That's what I need  
(To have some fun)  
Opportunity (to be loved by somebody)  
Opportunity that's what I need (to do

## •JIMMY MACK

(As recorded by Martha & The  
Vandellas/Gordy)

HOLLAND

DOZIER

HOLLAND

Jimmy Mack, Jimmy

Oh Jimmy Mack, when are you coming  
back

Jimmy Mack, Jimmy

Oh Jimmy Mack, when are you coming  
back.

My arms are missing you  
My lips feel the same way too  
I try so hard to be true  
Like I promised I'd do  
But this boy keeps coming around  
He's trying to wear my resistance down.

Hey, Jimmy, Jimmy, oh Jimmy Mack  
when are you coming back  
Jimmy, Jimmy, oh Jimmy Mack  
you better hurry back.

He calls me on the phone about three  
times a day  
Now my heart doesn't listen to  
What he has to say  
But this loneliness I have within  
Keeps reaching out to be his friend.

I've been alone through thick and thin  
On the outside looking in  
A lonely travelin' man.

Something that I haven't found  
Keeps me seeking greener ground  
Moving on from town to town  
Lonely travelin' man.

Travelin' man, travelin' man  
Got no goal, got no plan  
Just an old worn out heart in my hand  
Travelin' man, travelin' man  
I'll get there anyway I can  
I'm just an uninspired tired out travelin'  
man  
Sing it with me  
Travelin' man, travelin' man  
Got no goal, got no plan  
Just an old worn out heart in my hand  
Travelin' man, travelin' man  
I'll get there anyway I can  
I'm just an uninspired tired out travelin'  
man.

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as I please)  
Opportunity (not to beg on my knees)  
Ever since I left the cradle  
Hard luck followed me  
Touching everything I loved  
It never let me be  
I never knew my father  
My mother passed away  
And there I was a lonely child  
Crying on the grave  
I know a chance will come  
I've got faith in myself  
From this world I won't run  
It's been a long time coming, it's true  
Soon my luck will change for I am due.  
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Hey Jimmy, Jimmy, oh Jimmy Mack  
when are you coming back  
Jimmy, Jimmy, oh Jimmy Mack you  
better hurry back,  
Need your lovin'  
(Jimmy Mack won't you hurry back)  
Need your lovin'  
(Jimmy Mack you better hurry back).

I want to say I'm not getting any stronger  
I can't hold out very much longer  
Trying hard to be true  
But Jimmy he talks just as sweet as you.

Hey, Jimmy, Jimmy, oh Jimmy Mack  
when are you coming back  
Jimmy, can't you hear me, Jimmy, oh  
Jimmy Mack you better hurry back  
Need your lovin'  
(Hurry back, Jimmy Mack)  
Need your lovin'  
(Hurry Hurry)  
Hey, Jimmy Mack you better hurry back  
Hey Jimmy Mack when are you coming  
back  
Oh I'm not getting any stronger  
I can't hold out very much longer  
Jimmy Mack when are you coming back  
Need your lovin' (oh Jimmy Mack).  
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Inc.

## •HAPPY TOGETHER

(As recorded by The Turtles/White  
Whale)

GARRY BONNER

ALLAN GORDON

Imagine me and you

I do

I think about you day and night  
It's only right  
To think about the girl you love  
And hold her tight  
So happy together.

If I should call you up  
Invest a dime  
And you say you belong to me and  
ease my mind  
Imagine how the world would be  
So very fine  
So happy together.

I can see my loving nobody but you  
have all my life  
When you're with me  
When you're with me  
Baby the skies will be blue for all my  
life  
Me and you and you and me  
No matter how they toss the dice  
It has to be the only one for me is you  
and you for me  
So happy together.  
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## •I THINK WE'RE ALONE NOW

(As recorded by Tommy James & The  
Shondells/Roulette)

R. CORDELL

Children behave, that's what they say  
when we're together  
And watch how you play  
They don't understand  
And so we're runnin' just as fast as we can  
Holding out to one another's hand  
Trying to get away into the night  
And then you put your arms around  
me as we tumble to the ground  
And then you say I think we're alone  
now  
There doesn't seem to be anyone around  
I think we're alone now  
The beating of our hearts is the only  
sound.

Look at the way we gotta hide what we're  
doing  
'Cause what would they say  
If they ever knew  
And so we're runnin' just as fast as we  
can  
Holding out to one another's hand  
Trying to get away into the night  
And then you put your arms around me  
as we tumble to the ground  
And then you say I think we're alone now  
There doesn't seem to be anyone around  
I think we're alone now  
The beating of our hearts is the only  
sound  
I think we're alone now  
There doesn't seem to be anyone  
around  
I think we're alone now  
The beating of our hearts is the only  
sound.  
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# PARADE OF SONG HITS

## •DETROIT CITY

(As recorded by Tom Jones/Parrot)  
DANNY DILL  
MEL TILLIS

Last night I went to sleep in Detroit City  
And I dreamed about the cotton fields  
and home  
I dreamed about my mother dear old  
papa sister and brother  
And I dreamed about the girl who's been  
waiting for so long  
I wanna go home, I wanna go home, I  
wanna go home, oh lord I wanna go  
home.

Home folks think I'm big in Detroit City  
From the letters that I write they think  
I'm fine  
But by day I make the cars  
By night I make the bars  
If only they could read between the lines  
I wanna go home, I wanna go home, oh  
lord I wanna go home.

Cause you know I rode a freight train  
North to Detroit City  
And after all these years  
I find I've just been wasting my time.

So I just think I'll take my foolish pride  
And put it on the south-bound freight  
and ride

And go on back to the loved ones  
The ones that I left waiting so far behind.  
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lishing Co., Inc.

## •ON A CAROUSEL

(As recorded by The Hollies/  
Imperial)

GRAHAM NASH  
TONY HICKS

ALLEN CLARKE  
Riding around on a carousel  
Trying to catch up to you  
Riding around on a carousel  
Will I catch up to you  
Horses chasin' cause they're racin'  
So they ain't so far on a carousel,  
on a carousel.

Nearer, nearer by changin' horses  
Still so far away  
People fighting for their places  
Just get in the way  
Soon you'll be there then I'll lose you  
Still we're going around on a carousel,  
on a carousel.

Now we take our ride together  
No more chasing her on a carousel,  
on a carousel  
As she leaves she drops the present that  
she won before  
Pulling ducks out of the water  
Got the highest score  
Now's my chance and I must take it  
A case of do or die  
On a carousel, on a carousel.

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trolled by Maribus Music, Inc., c/o  
Walter Hofer, 221 West 57th St., New  
York, New York.

## •LET'S FALL IN LOVE

(As recorded by Peaches & Herb/  
Date)

TED KOEHLER  
HAROLD ARLEN

I have a feeling, it's a feeling I'm  
concealing  
I don't know why.  
It's just a mental, incidental  
Sentimental alibi  
But I adore you  
So strong for you, why go on stalling  
I am falling, love is calling, why be shy?

Let's fall in love  
Why shouldn't we fall in love  
Our hearts are made of it  
Let's take a chance why be afraid of it  
Let's close our eyes  
And make our own paradise  
Little we know of it, still we can try  
To make a go of it.  
We might have been meant for each other  
Let's be or not to be, let our hearts  
discover  
Let's fall in love  
Why shouldn't we fall in love  
Now is the time for it while we are young  
Let's fall in love.  
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## •I NEVER LOVED A MAN THE WAY I LOVE YOU

(As recorded by Aretha Franklin/  
Atlantic)

SHANNON

You're no good, heartbreaker  
You're a liar and you're a cheat  
And I don't know why  
I let you do these things to me  
My friends keep telling me  
That you ain't no good  
Oh, oh but they don't know  
That I'd leave you if I could  
I guess I'm uptight  
And I'm stuck like glue  
'Cause I ain't never, I ain't never, I  
ain't never, no no  
Loved a man the way that I love you.

Some time ago, I thought you had run  
out of fools  
But I was so wrong  
You got one that you'll never lose  
The way you treat me is a shame  
How could you hurt me so bad  
Baby you know that I'm the best thing  
that you ever had  
Kiss me once again  
Don't you never, never say that we're  
through  
'Cause I ain't never, no never, no no  
Loved a man the way that I love you  
I can't sleep at night  
And I can't eat a bite  
I guess I'll never be free  
Since you got your hooks in me  
Yeah, yeah I ain't never loved a man  
I ain't never loved a man  
I ain't never had a man that hurt me  
so bad  
This is what I'm gonna do about it  
I'm gonna hold on, said I'm gonna  
hold on.

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## •DEDICATED TO THE ONE I LOVE

(As recorded by The Mama's &  
Papa's/ABC)

LOWMAN PAULING  
RALPH BASS

While I'm away from you, my baby,  
I know it's hard for you, my baby,  
Because it's hard for me, my baby,  
But the darkest hour is just before day.  
Each night before you go to bed, my  
baby,  
Whisper a little prayer for me, my baby,  
And then tell all the stars above  
That this is dedicated to the one I love.  
Life can never be exactly like we want  
it to be  
But I can be satisfied just knowing you  
love me.  
But there's one thing I want you to do  
especially for me,  
And it's something that ev'rybody needs.  
Each night before you go to bed, my baby,  
Whisper a little prayer for me, my baby,  
And then tell all the stars above  
That this is dedicated to the one I love.  
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## •BEGGIN'

(As recorded by The Four Seasons/  
Philips)

B. GAUDIO  
P. FARINA

Oh put your lovin' hand out, baby  
I'm beggin', beggin' put your lovin'  
hand out, baby  
Beggin' you put your lovin' hand out,  
baby.

Riding high when I was king  
Played it hard and fast  
Cause I had everything  
You walked away, warned me then  
That easy come and easy go and it  
would end  
I'm beggin' you, won't you give your  
hand out baby yeah  
Beggin' put your lovin' hand out, baby.

I need you to understand  
That I tried so hard to be your man  
The kind of man you want in the end  
Only then realizing it you'll live again  
An empty shell used to be the shadow of  
my life is hangin' over me  
Worthless man without a goal  
Won't even stand a devil's chance to win  
my soul  
Beggin', won't you give your hand out,  
baby  
Beggin' you, put your lovin' hand out  
baby  
I'm fightin' hard to hold my own  
Though I just can't make it all alone  
I'm holding on, I can't fall back  
Now that big brass ring is a shade of  
black  
I'm beggin', won't you give your hand  
out baby  
Beggin', put your lovin' hand out baby  
Beggin', won't you give your hand out  
baby.

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# WORDS TO YOUR FAVORITE HITS

## •THE LOVE I SAW IN YOU WAS JUST A MIRAGE

(As recorded by Smokey Robinson & The Miracles/Tamla)

WM. ROBINSON

M. TARPLIN

The hair you wear, beautiful.  
The promise of love was written on your face

You led me on with untrue kisses  
You held me captive in your false embrace  
Quicker than I could bat an eye  
Seems you were telling me goodbye  
Just a minute ago your love was here  
All of a sudden it seems to disappear  
Sweetness was only heartaches camouflaged  
The love I saw in your was just a mirage.

We used to meet in romantic places  
You gave me the elusion  
That your love was real  
Now all that's left are lipstick traces

From the kisses you only pretended to feel  
And now our meetings you avoid  
And say my world you have destroyed  
Just a minute ago your love was here  
All of a sudden it seems to disappear  
Yeah, the way you wrecked my life was like sabotage  
The love I saw in you was just a mirage.

Oh yeah, you only fill me with despair  
By showing love that wasn't there  
Just like the desert shows a thirsty man  
A green oasis where there's only sand  
You lured me into something  
I should have dodged  
The love I saw in you was just a mirage  
Yeah, just like a desert shows (a thirsty man)  
Yeah, a green oasis where (there's only sand).

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## •NO FAIR AT ALL

(As recorded by The Association/Valiant)

JIM YESTER

I've never see this side of you before till now

I never knew that you could feel this way till now  
After all the time we've spent together it just doesn't seem fair at all  
No fair at all.

I've never seen the moonlight through your hair till now

I never heard the sweet things you could say till now

After all the time we've spent together it just doesn't seem fair at all  
No fair at all.

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## •KANSAS CITY

(As recorded by James Brown and the Famous Flames/King)

LEIBER & STOLLER

I'm going to Kansas City  
Kansas City here I come  
I'm going to Kansas City  
Kansas City here I come  
They've got some crazy little foxes there  
And I'm gonna get me one.

Look-a here  
I'll be standing on the corner  
12th Street and Vine  
I'll be standing on the corner  
12th Street and Vine  
With my Kansas City baby and a taste of Kansas City wine.

Well I might take a train  
No I believe I'll try a plane  
But if I have to walk  
I'm going there just the same  
Way out in Kansas City

Kansas City here I come  
They got some crazy little foxes there  
And I'm gonna get me one, one.

If I have to stay with my baby  
I believe I'm gonna die  
Gotta find a new woman  
And that's the reason why  
Gonna make it to Kansas City  
Kansas City here I come  
Do you hear me  
They got some crazy little foxes there  
I gotta have me one.

I need somebody to hold me  
I need somebody to hold me  
Oh, oh, oh I got Kansas City on my mind  
Kansas, oh I can't, I just can't bear the strain  
The reason I don't like pain  
Going to Kansas City.  
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(As recorded by Simon & Garfunkel/Columbia)

PAUL SIMON

Someone told me it's all happening at the zoo

I do believe it, I do believe it's true  
It's a light and tumble journey  
From the east side to the park  
Just a fine and fancy ramble to the zoo  
But you can take the crosstown bus  
If it's rainin' or it's cold  
And the animals will love it, if you do, if you do  
Something tells me, it's all happening at the zoo  
I do believe it, I do believe it's true.

The monkeys stand for honesty  
Giraffes are insincere  
And the elephants are kindly, but they're dumb  
Orang-utans are skeptical of changes in their cages  
And the zoo keeper is very fond of rum  
Zebras are reactionaries  
Antelopes are missionaries  
Pigeons plot in secrecy  
And hamsters turn on frequently  
What a gas!

You gotta come and see at the zoo.

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## •SWEET SOUL MUSIC

(As recorded by Arthur Conley/Atco)

REDDING

CONLEY

Do you like good music  
That sweet soul music  
Just as long as they swing it  
Oh yeah, oh yeah.

We're out here on the floor y' all  
Going to a go go  
Dancing with the music  
Oh yeah, oh yeah  
Spotlight on Lou Rawls y' all  
Ah don't he look boss y' all  
Singing love that hurt him deep y' all  
Spotlight on Sam & Dave y' all  
Ah don't they look great y' all  
Singing hold on I'm coming  
Oh yeah, oh yeah.

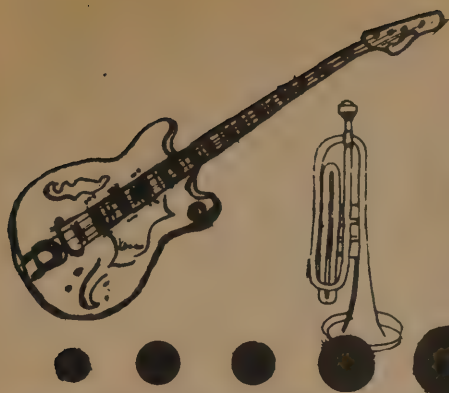
Spotlight on Wilson Pickett now  
That wicked, wicked Pickett  
Singing Mustang Sally  
Oh yeah, oh yeah

Spotlight on Otis Redding now  
Singing fa fa fa fa fa fa fa fa fa fa fa fa  
Oh yeah, oh yeah,  
Hit it Otis.

Spotlight on James Brown y' all  
He's the king of them all y' all  
He's the king of them all y' all  
Oh yeah, oh yeah  
Do you like good music  
That sweet soul music  
Just as long as they swing it  
Oh yeah, oh yeah  
I got to get the feeling  
I got to get the feeling  
Do you like good music  
That sweet soul music  
Help me get the feeling  
I want to get the feeling  
Otis Redding's got the feeling  
And we got the feeling  
I love good music.

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# MUSIC SPOTLIGHT



JOHN & PAUL



ZAL



BOBBY HART

The Monkees' records sound nice because the band is **The Candy Store Prophets** belonging to songwriter **Bobby Hart**. The instrumentalists are Jerry McGee, Louis Sheldon, Wayne Erwin - guitars; Billy Lewis - bass; and Larry Taylor - drums. The Monkees have improved as instrumentalists, however, and future records will be originals. A full-length Monkee film will begin production this summer. Good news: **The Beatles** have signed a new recording deal which ties them up until 1976. One track announced for their new album is "When I'm 64," a Lennon & McCartney tune done in the 1920's style. **The Lovin' Spoonful's** good time music, and "Daydream" in particular, are responsible for this old time-rag time fad. **Rolling Stones'** "Between The Buttons" LP is very nice, especially that gas of a track, "Something Happened To Me Yesterday." We can't get the tune out of our heads. We predict a super star future for **Donovan**. We've only seen a small portion of this sensitive dynamo's talent. It's a pity "Richard Corey" by **Them** didn't do anything. It was a perfect record. The new version by **The Chicago Loop** is horrible. "Gimme Some Lovin" by **Spencer Davis** is over-rated. Don't miss a Vanguard album, "Charley Musselwhite's Southside Band." The lead guitarist, **Harvey Mandel**, is a combination of Mike Bloomfield, Jeff Beck and Eric Clapton, with a pile of his own unbelievable things on top. Charley's sharp is great, and Barry Goldberg's organ playing is the best we've heard from any group of this sort. If you're an organist in a band, you must get this album. All the tunes stomp, wail, swing, groove. Honest, it's really nice. The best record this month is "Penny Lane" by the Beatles. We thought real hard, but couldn't come up with anything gross enough for the yech award. **Howdy Doody** fan, Cher Groome from Livonia, Mi., writes: "I remember Banana Louie, Mr. Bluster, and Princess Summer-Fall-Winter-Spring! Of course, we loyal followers should revive the show. I am immediately writing all the national television networks and shall start a petition in my neighborhood. I will make a crusade button and wear it with honor. This is your (certainly) most glorious undertaking of '67!"

We want more Howdy Doody mail, too. Keep it coming. □



THEM



MICK JAGGER



BUFFALO BOB



# The YOUNG RASCALS Tell All PART III

IT'S YOUNG RASCALS' TIME AGAIN. IF YOU'VE BEEN FOLLOWING THE PAST TWO EPISODES, YOU KNOW THAT FELIX CAVALIERE, EDDIE BRIGATI AND GENE CORNISH HAVE REVEALED THE PERSONALITY TRAITS, GOOD AND BAD HABITS, FETISHES AND OTHER INTERESTING THINGS ABOUT THIS LIVELY GROUP.

BEFORE WE LET DINO DANELLI EXPRESS HIS OPINIONS, WE GIVE YOU EDDIE, FELIX AND GENE AGAIN WHO WERE SITTING IN THE STUDIOS OF ATLANTIC RECORDS WAITING FOR DINO.

Eddie: My name is Eddie and I'm talking now. I'm going to talk about myself. I'm out of sight.

Felix: I wish you were!

Eddie: Let me tell you about me. I'm totally disgusted with me. I really am. I'm waiting for something. I don't know what. When it comes, I'm going to be too extreme.

Felix: Just make sure it doesn't pass you right by!

Eddie: Maybe you wanna talk about yourself?

Felix: I have nothing to say. I just don't want you...uh...padding the...uh...dash-board.

Eddie: Ha ha hah! Good boy! Felix loves trees and girls. Felix is going to talk now.

Felix (Pointing to his shirt): This shirt was given to me by a beauti....I hate to say it...

Gene: A beautiful little girl. Ha ha!

Felix: A beautiful little girl gave me this shirt. She gave it to me from her heart. It's a large shirt and I dig it because she gave it to me. Felix is in love with life and Felix is in love, period.

Eddie: That was Felix.  
(Turning to Don Paulsen) How long have you been a reporter?

Don: About 2 1/2 years.

Eddie: Do you come across groups like this a lot?

Don: I would say you are definitely a unique group.

Eddie: What makes us unique?

Felix: You do, Eddie. Yea...aa!

Don: The fact that you are very outspoken, everybody has a distinct character, and yet you're able to work together.

Eddie: I wanna tell you something about

being outspoken. If I can't be me, forget about it.

Felix: Eddie's image is Jack the Ripper and Harpo Marx.

Eddie: I believe that first you make a man of yourself. First you put your standards down. Then you go about your profession. Like, I was gonna be a mortician, and I might still. Maybe as a hobby. Heh, heh. If you lose everything that you built in your profession, you still have to be people. That to me is more important than anything.

Felix: I can't take this any more. (Felix goes over to the organ and starts playing soap-opera-type music behind Eddie.)

Eddie: What good is a guy who does a hell of a show, gets offstage and has to be attended by four doctors because he's a nervous wreck. I hope I can live...a little more...than...(Music gets louder).

Gene: Tune in tomorrow, ladies and gentlemen. Will he or won't he become a mortician? Will Mrs. Jones marry Mr. Brigati? And second of all, will....

Eddie: I don't think...I don't think I can really...I don't think I can really go on...if it...if it...wasn't for my friend Gene...Gene...boo hoo...

Gene: That's okay, kid. Everything is okay, if only that organist would stop. (Felix starts playing a bouncy blues riff.)

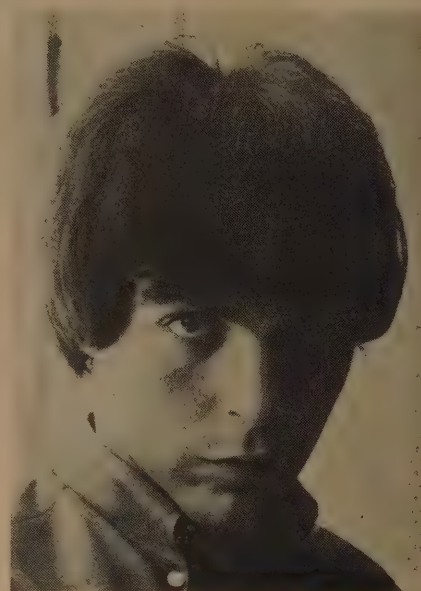
Eddie & Gene: All right. Yeah.

Eddie (pointing to the tape recorder): All right, throw this stupid thing off; we're gonna jam. (Gene picks up his guitar, Eddie beats his conga drum and they join Felix in a swinging instrumental workout.)

Five minutes later, when they've finished, it's obvious that any hang-ups or personal conflicts have been resolved by their music. Everyone is relaxed and happy.

(Dino wasn't at this interview session because, as we later found out, he got stuck in Greenwich Village and couldn't get a taxi back to the Atlantic Studio in time. A week later, he came to our

office, heard tapes of what the others had said, and made his comments on the group.)



DINO DANELLI

Let me begin with Eddie. Since everyone else began with Felix, I'll be different.

When I first met Eddie, about five years ago, I was working with a band in the Choo Choo Club. It was about nine o'clock at night, there was no one in the club, and we were doing our first number when little Eddie walked in.

He knew the bartender, Sal, who also owned the club. Sal told him to watch the drummer, so Eddie sat down and watched me. The look he had on his face was the rotten little kid look. But I knew that he dug the way I was playing.

Afterwards, he came backstage and he was talking to someone. The first words I heard him say were smart. He was really putting everyone on.

When he was introduced to me, he immediately changed completely. Felix expressed the point that Eddie has two personalities. When Eddie met me - I was a stranger to him - he went into his quiet sincere personality. I liked him right from the beginning.

They told me he was the brother of a guy Dave, who was singing in our

(Continued on page 59)



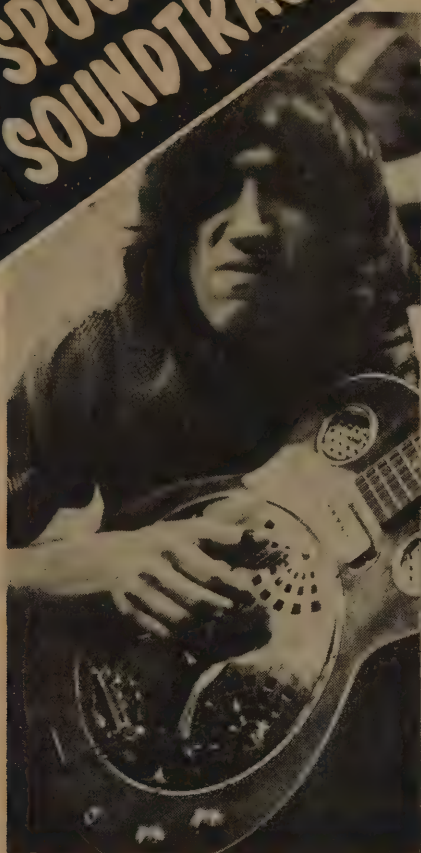
# SPOONFUL SOUNDTRACK

# Behind-The-Scenes



## PART I

By Don Paulsen



"We tried something I don't think has ever been done in recording a movie soundtrack before," said Jack Lewis, who produced the Lovin' Spoonful soundtrack for "You're A Big Boy Now."

When music is added to a movie, usually the orchestra plays along while they watch each scene on a big screen in the recording studio.

But Jack and John Sebastian watched the movie over and over and over again on a tiny screen and timed each scene with stop watches. Then they recorded the entire soundtrack, using a 40-piece orchestra for several scenes, from their timings without looking at the movie.

"It was insanity," says Jack. "If it didn't work, we would have been in big trouble. But we felt we knew the music so well and where we were at, so we took the gamble. We ordered the film for all our recording sessions but we never played it."

Like everything else the Lovin' Spoonful does, the way they recorded this sound track is a somewhat unbelievable event. "You're A Big Boy Now," starring Elizabeth Hartman, Julie Harris, Peter Kastner, Geraldine Page, Rip Torn and Tony Bill, is a zany comedy. But what went on behind the scenes of the soundtrack recording often rivals it for humor, pathos and drama.



Our story begins one day shortly before the Lovin' Spoonful is scheduled to begin a concert tour. The producers of "You're A Big Boy Now," a recently completed film, ask John Sebastian to consider writing the soundtrack. John and his wife Lorey see the movie and flip over it.

John calls Jack Lewis, a friend of his ever since Jack worked with the Spoonful on the music for "What's Up, Tiger Lilly?", and asks him to produce the soundtrack.

Even before any firm commitments with the producer have been made, John is into the music. He plays a 16-bar theme on his harmonium for Jack. On a piece of shirt cardboard John has scribbled with a felt-tipped marking pen a few lyrics for "Darlin' Be Home Soon."

(One day, while John was taking a nap, Lorey went out shopping and left him a note saying she'd be home soon. He awoke, found the note and began writing some lyrics.)

Many of the scenes in "You're A Big Boy Now" have no dialogue and John feels that songs will enhance them more than instrumental music. "Darlin' Be Home Soon" fits one scene perfectly.

"Producing a record with John Sebastian is one of the easiest gigs in life," states Jack. "When he writes a song, he knows in his mind what the musical accompaniment should be, what the rhythm pattern should be, and everything else. From 'Tiger Lily' to 'Big Boy', John grew six light years musically."

John and the Spoonful are talented and versatile musicians, but many

scenes in "Big Boy" require a large orchestra. The producers want John to work with an experienced orchestra conductor and arranger. Several distinguished musicians are suggested, but they're older guys who've been in the music business for years. John comes from a completely new musical generation with totally new ideas.

Although there's a twenty-year age span between Jack Lewis and John, they can communicate on the same level. Jack recommends Artie Shroeck, a young arranger and conductor he knows. John, having faith in Jack's judgment, agrees.

"I thought it would be a good idea for the two of them to get together because John and Artie both have the same feelings about music. They're musically matched, like two identical pearls," explained Jack.

One Saturday afternoon John phones Jack and says, "Could you come over to my house in about twenty minutes? I want you to meet the director."

Jack hadn't shaved that morning and he's wearing an old football shirt, but he hops into a taxi and goes to John's apartment.

John, who still hasn't been hired to write the soundtrack, tells the somewhat startled director, "I'd like Jack to work on the picture with me."

The director is told that despite Jack's appearance at the moment, he's a soundtrack veteran, having supervised the music for "Lawrence Of Arabia," "The Victors" and many other big-budget films. So Jack is accepted.



# SPONFUL SOUNDTRACK



Then John says he'd like to have Artie Schoeck arrange and conduct the full orchestra.

"How long have you known Artie?" the director asks.

"I haven't met him yet," says John.

The director almost falls through the floor. But Jack plays a record that Artie arranged and conducted, "I've Got You Under My Skin," by the Four Seasons. The director likes it and feels better about the whole thing.

John finally meets Artie at a screening of the movie and says, "Man, I've been waiting my whole life to meet you."

Artie likes the movie and he begins discussing musical ideas with John.

Finally everything is settled. John is hired to compose the music, Artie will lead the orchestra and Jack will coordinate everything. The Lovin' Spoonful's concert tour is postponed.

Every morning Artie and Jack meet at John's pad to plan the day's work. Then they go to the lab where the movie is being spliced together and watch each scene again and again on a viewer no bigger than a TV screen. They time each segment very precisely with stop-watches, then go home and plot the music.

To save time, they move an electric piano and several guitars into the lab and compose on the spot. The Lawrence Welk-loving film cutters aren't exactly overjoyed about having long-haired musicians in their midst.

John can't write music on paper, but he composes very rapidly on the guitar or piano. He tells Artie what instruments

he has in mind and Artie makes suggestions and writes the proper notes down.

Jack makes notes for the musical blueprint. Scribbled on random scraps of paper are things like: "Opening scene: Barbara through Reading Room of N.Y. Public Library - 231.1 feet of film. Spoonful and orchestra." And "Bernard brings books to girl - 36 seconds. Artie on organ. John on harmonica." All the notes are kept in a battered manila envelope Jack carries around.

Everyone gets emotionally involved with the characters in the film. No longer are they actors and actresses. They become real people with real problems. John writes themes for all the central characters.

On some days the flow of music is fantastic. On others it's a waste of time. The producers want the sound track completed as soon as possible because they want to release the movie before the end of the year so it will be eligible for the Academy Awards.

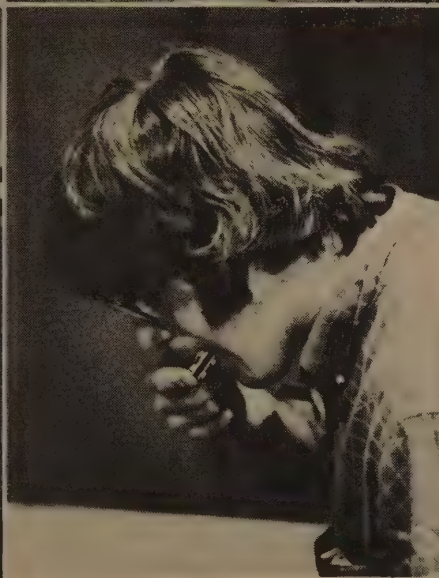
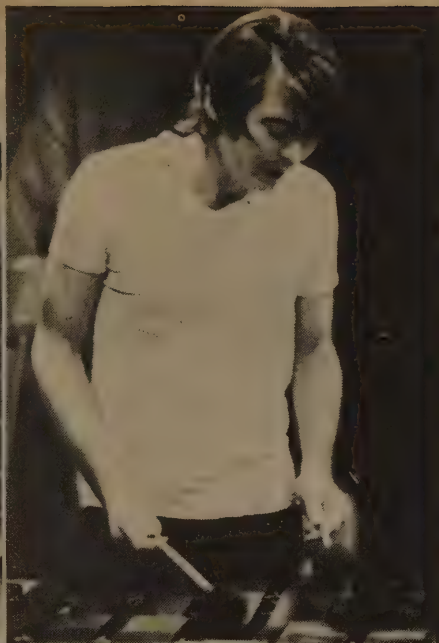
John comes up with a musical idea which has potential as a publicity stunt. He wants to record the sound of a piano hitting the ground after a 50-foot drop.

"You're A Big Boy Now" opens in complete silence, a girl walks into view and the music begins. John's idea for the first chord is the falling piano. He can hear the sound in his mind.

He offers to pay for the piano and the recording microphone, which would probably break. Zal wants to do it in his backyard. But the producers keep saying, "We'll think about it" and finally they reject the idea.







*Left, Jack Lewis and John discuss the timing on a scene from "You're A Big Boy Now". We wonder why Jack's name doesn't appear on the album.*

Because John doesn't write music, a minor crisis occurs. He creates a theme for Amy, one of the characters in the film. He plays it on the guitar for Jack, but Artie isn't around and it's never put on paper. The next day John forgets it!

Three days later he calls Jack in the middle of the night and says, "I just remembered it again."

"When you hear Amy's theme you'll wonder how anyone could forget such a beautiful melody," says Jack, smiling at the absent-minded genius of John Sebastian.

Three weeks of the month that John

was given to do the soundtrack have passed and nothing has been recorded yet.

"What's going on?" the movie producers ask.

Jack tells them, "Don't worry. We know what we're doing." □

*(Do they really know? Will the Lovin' Spoonful record everything in time? Will all the violins be in tune? What tragic mistake will occur when "Darlin' Be Home Soon" is recorded? Be with us next month as we conclude our behind-the-scenes soundtrack story).*



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# THE BUFFALO SPRINGFIELD ➡



The Buffalo Springfield was formed in California in the spring of 1966. Too poor to afford rehearsal space, they were practicing at the edge of a road in Los Angeles one day when a steam-roller came by. On its sides were colorful signs which read "Buffalo Springfield." The boys had found themselves a name.

There are five Buffalo: Steve Stills, Richie Furay, Bruce Palmer, Neil Young and Dewey Martin. Actually, there is a sixth: Dickie Davis. He doesn't perform, but he's their spiritual advisor. Together the Buffalo Springfield possess all the right ingredients for lasting success. Even though hardly out of their teens, they are seasoned musicians who write all their own material. Their varied musical backgrounds have blended together to produce a genuinely new sound.

The five boys had played in different groups before they formed the Buffalo Springfield. Steve Stills and Richie Furay were both members of the Au Go Go Singers in New York, while Neil Young was the leader of a Canadian group called the Squires. Dewey Martin worked with Sir Walter Raleigh and the Coupons in Seattle, and performed with the MFQ and the Dillards. Bruce Palmer (the mystery man) worked as a bassist although no one knows where or with whom. Non-performer Dickie Davis was road manager for the Back Porch Majority, Roger Miller and Barry McGuire.

Their first engagement as the Buffalo Springfield was on a seven-day one-nighter tour with the Byrds. They did so well on the tour that they were booked for a two-week engagement at the Whiskey A Go Go in Hollywood. There they scored such a sensational triumph that their engagement was extended many times, and a score of record companies were soon bidding for the group.

Charles Greene and Brian Stone, who previously managed Sonny & Cher, heard the Buffalo Springfield one night, flipped, and signed them to a contract for their York/Pala production firm. Greene-Stone quickly recorded the boys and made a releasing-distribution agreement with Atco Records.

On July 25, 1966, the Buffalo Springfield had the distinction of being the first group ever to appear at a rock concert at the Hollywood Bowl *without* having a Hit record. Three days later, however, their first single, on the Atco label, "Nowadays Clancy Can't Even Sing," received a wild reception, but "For What It's Worth" broke wide open.

\*\*\*\*\*

Steve Stills is the leader of the Buffalo Springfield, vocalist and lead rhythm guitar. His voice is deep, throaty, strong. He takes his music with utmost seriousness, and is an intense perfectionist.



A gypsy childhood took him from Dallas, Texas, through many southern cities, and also Central America. At the University of Florida Steve discovered he preferred Folk Music to Political Science, and soon migrated to New York, where he played drums, bass, piano, and tambourine, and finally decided to concentrate on guitar. He cites Jim Freidman, musical director of the Au Go Go Singers, as his biggest musical influence.

Steve likes blue, gray, turnip greens, pot likker, Lloyd Nolan, Julie Christie, the Lovin' Spoonful, Mamas and Papas, Beatles, and Freddy Neil. He also likes tall, dark, and lanky girls. His main ambition is to write the best popular music around.

\*\*\*\*\*

Neil Young is vocalist and lead guitarist. His voice sounds funky and honest; his guitar solos are masterful. He is the tallest of the Buffalo, easily recognizable by his shaggy sideburns and the suede jackets he wears. He's sensitive, poetic, and extremely non-violent, because, as he says, "I used to get beat up a lot when I was a kid."

Neil decided to follow a musical career when he saw Elvis Presley on TV. He promptly rushed out to buy an Arthur Godfrey ukulele. He's been working in groups since the ninth grade and quit school to wander around the Canadian countryside, playing his music and writing it as well. He worked as a single, then cut a record in Detroit with the Mynah Birds. On impulse, Neil bought a hearse in which he packed his guitars and bass guitarist Bruce Palmer, and split for California.

Neil plays harmonica, piano, and bass, in addition to guitar. His colors are black and tan. He likes strawberry and rhubarb pie, being a Scorpio, Dusty Springfield, Jimmy Stewart, and Hayley Mills. His dream girl is a combination of, "summer, Winnipeg, short blond hair, November 11th, Toronto, Falcon Lake, holidays, trees, wind and rain." He describes the group's sound as, "summer, snow, soft, hard, Buffalo Springfield."

\*\*\*\*\*

Richie Furay is vocalist and rhythm guitarist. He's the Joe College of the group. "Richie," says Neil, "is the eas-

iest to like, know, and live with, but his hair should be longer." Richie had a folk trio at Otterbein College, Westerville, Ohio, and became an overnight success. On that basis, he felt strongly enough to tackle New York. "There," says Richie, "I met a gruff-voiced, smiling kid named Steve Stills who belted out 'High Flying Bird' with such dramatic force that we sat through his whole act." After six months of near starvation in New York and working in factories in Connecticut, Richie flew to L.A. at Steve Stills' urgent request.

Richie loves to take it easy, talk to cute girls, and sing. He dresses conservatively, smiles a lot, and is always in a good mood.

\*\*\*\*\*

Dewey Martin is the drummer. Once a baseball player, he turned to music in the early 60's, moving from Canada to Nashville and working with the Grand Ole Opry, Roy Orbison, the late Patsy Cline, and Carl Perkins. While on a trip to L.A. with Faron Young, he decided he liked the climate so much that he came back in '64.

Dewey is the classic cut-up, loves pranks, has a friendly out-going nature. He started his entertainment career when he was singing one day, jumped up in the air, kicked his legs, and split his tight cords eight inches up the back.

Dewey is a sharp dresser, and is partial to long, pointed collars, dark suits and ties. He favors blue, black and grey on himself, and pink on girls. He enjoys steaks that he cooks himself, and also Japanese food. He cites Roy Orbison as his greatest musical influence, digs the Beatles and the Four Seasons.

\*\*\*\*\*

Not much is known about bassist Bruce Palmer, the mystery man-of the Buffalo. He plays with his back to the audience. He is camera-shy, and wears Indian clothes and beaded moccasins. Some say he comes from Liverpool, Canada, and that his age is nineteen and three-quarters. "But one thing is certain," says Richie, "Bruce plays the bossiest bass guitar around."

Bruce loves to sleep, meditate, think Zen thoughts. He lives in a world of his own and seems to like it, judging by the smile on his face. In Neil's words: "I feel close to him. He is safe, strong, old, young, lasting." □





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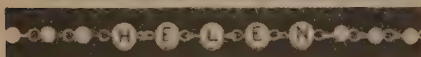
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# NEIL DIAMOND

## — on songwriting —



About eight or nine years ago, I was playing in a band with some older kids. It was very good experience. Actually, I had played with a number of bands before I was fifteen.

In the beginning it was straight rock and roll, and I slowly evolved into folk. I gradually came to the point where I didn't want to work with bands any more. I felt like I was just caught in a wheel.

I got to the point where I wanted to say, "This is me, this is what I can do; accept me or reject me on that basis." It's very easy to play in a band and hide. You get lost. I don't think it's good for an individual's development. I started to write songs, and that's when Jeff Barry and Ellie Greenwich heard me in a New York publisher's office.

You see, when I first started writing songs, a regular cycle began. As soon as I had finished a song in the morning, I'd get on the subway with my guitar and go into the city and make the rounds to the publishers. I knocked on the doors of all the publishers on Broadway and there's an awful lot of them. Actually, it's very convenient because they're all in a couple of buildings.

In the beginning it's very difficult because you don't have a name. Hundreds of kids are going around with songs, and publishers just don't want to listen. Not many of the writers have much talent.

Publishers ask, "Do you have a demonstration record?" A demonstration record cost, at the time I was making the rounds \$20 to make and I didn't





have \$20. So I asked if I could sing it for them in-person. For every 20 places I went, 19 didn't even want to listen. The other places would say, can you come back later? Eventually, I built a little reputation.

At this point, I look back at my songs and they weren't really good - what I consider good now. But for a *beginner* they were very good. They showed a lot of potential. Other people could see it. Then and now, I write with a tape recorder. I sing the words and play the arrangement with guitar or piano. Somebody else has to transcribe it on to sheet music.

Eventually, I started to get an advance on my songs. The publishers would take a song and I'd ask for a \$50 advance. And they'd say, 'Well, we will give you \$25.'

In this way I got enough money to record demos. Usually it takes an hour to cut a demo, but I did six in an hour because I was saving money. Then I brought them around to publishers.

Some of them were pretty good and more and more people recorded them. After about a year, a lot of big names took my songs for their albums - people like Andy Williams, Brook Benton, Jimmy Clanton.

If a publisher accepts one of your songs, it's his job to get an artist to sing it. He has to make a demo record and get an artist to hear it. You shoot for the top people first - the singers

who could make it a hit. As a result, the top artists and groups go through hundreds of songs every week, from kids as well as publishers. Kids go right up to singers and ask, 'What do you think of my songs?' I'm already getting songs in my mailbox from kids.

The main way a song gets to an artist is through the publisher, and then lots of singers write their own material. Not too many do it with consistent quality. Those that do write well have a tremendous advantage because there's very little good material available.

Eventually, I got a name for myself when some big singers did my songs. One day I wrote a song that I wanted to produce. I saw a group on the Ed Sullivan show and they impressed me, and I called them up. I told them I would like to produce a record. I played them the song and they liked it very much. It turned out to be 'Killer Joe' by the Rockyfellas. That was my first experience with production. I learned a lot from that.

Next I started to have more hits with big names like Sonny & Cher, and Jay and the Americans did 'Sunday And Me.' Ronnie Dove and some people in England took my songs, too.

Then I wanted to sing my own songs myself. I showed people I could write - now I wanted to sing. I did 'Solitary Man' which was a very personal song. In fact, I didn't even want anybody,

including myself, to sing it. I think every person creates something just for himself. At the time I was having problems with a girl and that song expressed the mood I was in. I didn't want it recorded and I didn't care if anybody heard it. It was something that I just sang for my own torture.

One day Jeff and Ellie were at my house and I sang them the song. They told me I had to record it. After three months of arguing, they convinced me to record it. It did pretty well, but after hearing it so much, it lost some of its meaning. But it's still very personal. Now Jeff and Ellie produce all my records.

I didn't want to do another song like 'Solitary Man,' and I won't do another one like 'Cherry, Cherry' because people who buy records don't always buy the same kind of thing. I don't even like to sing the same kind of song.

I'm feeling different things all the time. It's very good for the development of a singer and a writer. I like all kinds of songs. I know the next song I do will be very different. I don't know how good that is for developing an image but the Lovin' Spoonful did 'Summer In The City,' which is certainly out of their bag. Everything up to that time was sort of soft rock and roll. The Rolling Stones also have their bag but even they do different kinds of songs. So, when I write one that I like, I'll just go and record it. □



# FRANK ZAPPA

# BOSS MOTHER

The most amazing, outrageous and ambitious rock & roll group anywhere in the universe is The Mothers. Their music, best appreciated in-person, combines today's pop sounds with symphonic music, satire, the primitive rock & roll songs of the 1950's and social commentary, and you can even dance to it.

The Mothers were organized by Frank Zappa, an ex-advertising man who had been writing songs since he was fourteen and had experimented with abstract music. Using motivational research principles, Frank created a group unlike anything the world had ever seen. For one thing, they weren't seeking a "hit" record.

"Our aim is to kill Top 40 radio," explains Frank. "Certain concessions must be made before a record is playable on the air. I am not in the business to compete with the makers of 'Hanky Panky.' That record can be played because it won't hurt anybody. It won't move them, either. I'm not writing music like that.

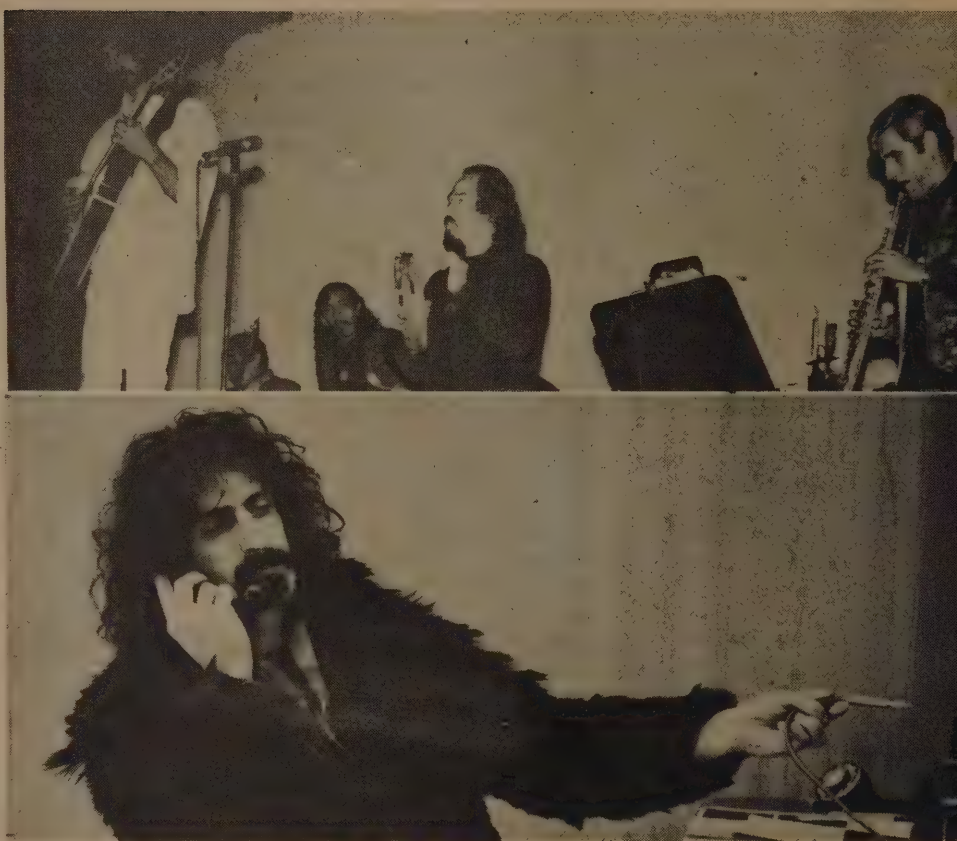
"I'm a composer and nobody wanted to hear my music, so I organized the Mothers and did the FREAK OUT album. Now people are listening. Sometimes they wonder what they're hearing and why it sounds like that, but sometimes they like it.

"Top 40 radio is unethical, unmusical and it stinks. Classical music stations aren't much better. They all have very rigid, limited programming.

"The Mothers were created to fill most of the gap that exists between so-called serious music and the mass public. Really good music with advanced tendencies has been kept from the public at large. This includes classical and popular music. A filtering system of little old ladies selects the music played by symphony orchestras and on radio stations.

"Once some people get to the position where they own a nightclub or control the goings-on in a concert hall, they become critics and tastemakers.

"Usually they hate music. They love business and just want to make money. Whenever I have to deal with this kind of people, I always tell them that I hate music and I'm only doing this for the money. They slap me on the back and we get along fine. I tell them I



wish I could drive a cab instead, but I can't get a license.

"The public knows nothing of what's really going on in the outer limits of music. There are kids writing music who think they've just made up the most fantastic things. They don't know that the best they can write today was already written and performed in 1912.

"A piece like *Ameriques* by Edgar Varese, written in 1912, would scare the average teenager to death. Really scare him. Varese lived and died in New York. The average American doesn't even know he existed, yet what he wrote has virtually changed the shape of all the music of the other composers who have heard it."

One of the composers it affected was Frank Zappa. After convincing some rhythm & blues musicians he knew to become The Mothers and embark on a new musical venture, Frank and his friends starved for ten months. But gradually people came to see the weird

new group that insulted the audience and did songs no one had ever heard before.

While playing at the Whiskey A Go Go in Hollywood, The Mothers caught the ear of MGM record producer, Tom Wilson. He heard them do their "Watts Riot Song," told them he'd record it, and left five minutes later, thinking they were just another rhythm and blues group.

At their first recording session, Tom found out what else The Mothers had in their repertoire and decided to do an album. Frank came up with some arrangements, and a 17-piece orchestra was added to the 5-man Mothers.

Most rock and roll albums cost around five thousand dollars to record. FREAK OUT cost \$21,000. It was released as a two-record-set-selling-for-the-price-of-one. The word spread through the underground and the album turned up on the best-seller charts.



# the Incredible

....by Don Paulsen



Not many groups can have a hit album without getting a hit single first. But Frank put his knowledge of motivational research into the album cover.

"The FREAK OUT album was distilled and packaged very purposefully to sell on sight. Like, when in the history of teenage music has an unknown group come out with a two-record package that looked like that?" asks Frank.

"The packaging was designed to say, HEY! LOOK AT THIS FREAKY PIECE OF TRASH! TWO RECORDS FOR ONLY \$3.12!!

"The Suzy Creamcheese line was a carefully planned hype. It has little or no meaning on any level. People can make it as bland or as nasty as they like. Girls come up to us and say 'I'm Suzy Creamcheese' and I say 'I know you are.' But really, it doesn't mean anything."

The success of FREAK OUT enabled Frank to carry out the next step in his carefully plotted musical master-plan.

"Our second album called ABSOLUTELY FREE is not exactly rock & roll. It's an oratorio. Each member of the group sings a character part. There are about eight songs edited together in a continuous piece of music presenting a panorama of life in America today. A complete libretto is enclosed.

"There's a section about ten minutes long about a man in a city hall who has a fetish about 13-year-old girls covered in chocolate syrup. The result of this is that he makes bad laws. There's also a song about vegetables. People don't talk to vegetables enough," Frank says.

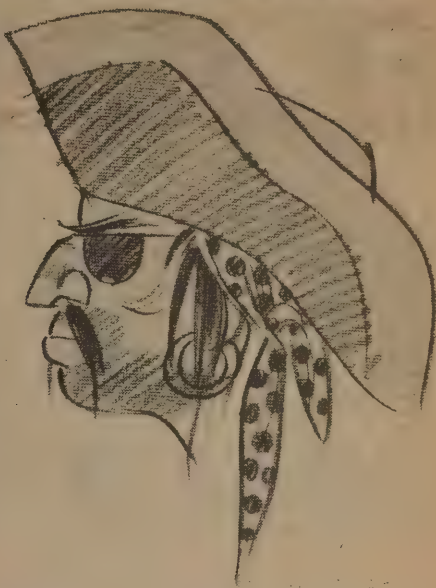
"The packaging is more tasteful. It's closer to what the music is really like. The cover resembles a movie sound track album, sort of."

What can Frank Zappa do for an encore? He told us he wants to stage a Broadway musical science fiction horror story based on the Lenny Bruce trials. He'd also like to conduct an 84-piece rock & roll orchestra on the stage of Carnegie Hall and hypnotize the audience with his music.

If anyone can do all those things, it's Frank Zappa. Keep reading Hit Parader for more incredible facts about the amazing boss Mother. ☐

"Our aim is to kill top 40 radio. I am not in this business to compete with 'Hanky Panky'. That record is played because it won't hurt anybody."

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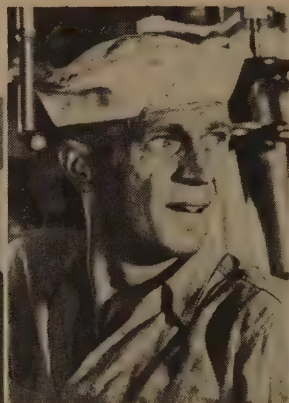




# GRANNY'S



Peter, Paul And Mary



Steve McQueen



Herman with 3½

Donovan has been taking sitar lessons from George Harrison .... What does Marianne Faithfull have that Chrissie Shrimpton doesn't have any more? .... Here's the latest on the Joe "Night Owl" Marra - Cass Elliot feud (see HP January, March & April). Joe named one of the Night Owl's gigantic gooey ice cream concoctions a "Mama Cass Special." So far no one has had the appetite, or the courage, to order one...Two members of the now disbanded *Magicians*, Alan Gordon and Gary Bonner, wrote the groovy "Happy Together" for the *Turtles*....Davy Jones, Mike Nesmith and Micky Dolenz visited England to meet the press during a three-week vacation following their successful concert tour....Paul McCartney is so tired of the "Beatle" image that he's even stopped seeing Jane Asher. He's "available" again, girls. Go get him....Donovan spent twenty-eight days touring Germany, Austria, Italy, Belgium, Denmark, Sweden and France in April, followed by a crew filming a one-hour CBS-TV color show titled "Donovan in Europe." On Don's last visit to New York, Epic Records gave him two gold discs for a million sales on both "Sunshine Superman" and "Mellow Yellow"....*The Lovin' Spoonful* spent a week rehearsing new songs in the New Hampshire house John and Lorey just bought. Lorey and Joe's girl Leslie joined them on the weekend. Lorey's cousin Harriet got married and moved to the Virgin Islands....In the audience on the *Miracles'* opening night at the Whiskey A Go Go were John and Michelle Phillips, Cass Elliot with Terry Melcher, *Supreme* Diana Ross, *Rascals* Dino and Gene, *Johnny Rivers* and half of the *Righteous Brothers*, Bobby Hatfield - *Hollies'* drummer Bob Elliot told me that a silly girl reporter interviewing him pointed to his colorful sweater and asked, "Do you always wear orange?" "No, he told her. "Sometimes I wear banana."....That strange person who uses a question mark for a name and hangs around with the Mysterians is really named Rudy Martinez....*Cher* takes anywhere from nine minutes to an hour and a half to apply her eye makeup. The next *Sonny & Cher* movie is being prepared. The title might be "Ignatz," though it will probably be changed thirty or forty times....*Ringo Starr* is building a movie house in Esher, Surrey, near George Harrison's house. Now

they both can take their wives to the movies for free... Gary Lewis is engaged to a Philippino girl, Sara Jane Sazura....Brian Epstein bought a new Rolls Royce.... Don Everly is thirty years old. My, how time flies.... Chrissie Shrimpton is soothing her broken heart with one of the *Small Faces*, Steve Marriott....Tom Jones just got his own TV series in England. His "Green, Green Grass Of Home" sold more than two million copies. I'm glad to see a nice boy like Tom do well.... *The Yardbirds* return to America in May. They just recorded the title song for the Vincent Price film, "House Of A Thousand Dolls"....Johnny Rivers sings the new James Bond theme song, "Casino Royale"... Herb Alpert's A&M Records made lots of offers to lure Andy Williams into the fold....*Granny Goes To The Movies*: "The Sand Pebbles," starring Steve McQueen and a great cast, is about an American gunboat stationed in China in 1926. Imagine how you'd feel if Chinese warships patrolled the Mississippi River or docked in San Francisco Bay. That's how the Chinese felt in 1926. "The Sand Pebbles" is 3½ hours of action, drama, suspense and excitement. Go see it.... Julie Christie makes her singing debut in the MGM film, "Far From The Madding Crowd." She sings a traditional English folk song, accompanied by Alan Bates on flute...*The Seventh Sons* ended their sixteen-week engagement at the Bitter End Cafe after just three nights because of trouble with the sound system. Then leader Buzz Linhart was hospitalized. But the group hopes to release a record soon....*Larry Coverdale & The Four Horsemen* were cornered by autograph seekers as they were eating in a diner in the Blue Ridge Mountains. They sang a few songs and the kids went away. Their drummer worked with his arm in a cast for three months....One of Lou Christie's cats likes to eat his fuzzy sweaters. Lou has a Siamese and Persian cat and a Mexican Chihuahua and they're all well-fed - especially Lou....Joan Baez and Peter, Paul and Mary are very popular with Japanese college students. Both acts gave concerts in Tokyo and toured the country....In reply to many letters: Yes, Mrs. John Sebastian, the former Lorey Kaye, used to be an editorial assistant with Hit Parader. But not anymore. She now spends all her time traveling with



# GOSSIP

Got any questions  
about the stars?  
write to Granny  
c/o Hit Parader  
Charlton Building  
Derby, Conn. 06418



Bob Dylan



Yardbirds



Marianne Faithful

Donovan

John on Spoonful tours or keeping him company during the long hours in the recording studio. We have no plans for articles about her because we respect her right to some privacy. It's shocking what some magazines have done with *Cynthia Lennon* and *Jane Asher*.

John and Lorey are a groovy couple and we're sure their fans will understand....Keep your ears open for a swinging version of "My Sister Kate" by *Taj Mahal* on Columbia...Want to join the *Roy Orbison* fan club? Write to Ann Carr, Suite 910, 200 W. 57th St., New York New York (10019)....Rumors that *Bob Dylan* went into hiding after his motorcycle accident last July because all his hair fell out are just not true. Observers watching the twelve-room house atop Mount Mead in Woodstock, New York, where *Dylan* is hiding with his wife Sarah, their baby son and a five-year-old stepdaughter, report that Bob no longer wears a neck brace, his three broken vertebrae are feeling better, he just filmed a movie on his three acre estate and he's given up his motorcycle - at least temporarily-in favor of a TV-equipped Cadillac. Some people have told me that *Dylan's* book "Tarantula" will never be published. But Bob says he hopes the critics give it bad reviews. If they don't, he'll consider himself a failure. Don't worry, Bobby, if your book is really bad, you can turn it into a successful TV series....Double Shot Records has signed the *Fantastic Zoo* and the *Four Below Zero*....*The Monkees'* first album has sold over three million copies. So did "I'm A Believer"...If you like protest songs with a hearty helping of humor, pick up some of *Tom Paxton's* Elektra albums ... Singer *Lloyd Price* bought the former jazz club, Birdland, retitled it the Turn Table, installed new electronic sound and lighting equipment and now it's a swinging discotheque...*The Hollies* followed their San Remo Song Festival appearance with appearances in Germany and Yugoslavia; then they spent a couple of weeks on their next LP...That funny *Senator Bobby* singing "Wild Thing" is in a cute album called "The Hardly Worth It Report," all about ridiculous current events....*Peter (Herman) Noone* produced the record "Hey, Gyp" by the 3½ (that's the name of the group) on Cameo

Records....*The Temptations* go into the Copacabana in New York on August 10 for two weeks. Make your reservations now. They're a great in-person act....*Mick Jagger* and *Marianne Faithful* looked very, very happy together at a London banquet celebrating the 20th anniversary of London Records. They held hands and ate potato chips...*Peter, Paul & Mary* are not breaking up, but each is enthusiastic about his or her extra-curricular activities. *Peter Yarrow* is working with Mary's photographer husband Barry Feinstein on a documentary-type film about teenagers. *Paul Stookey* is writing, directing and doing voices and sound effects for a Warner Bros. color cartoon. *Mary* is happy at home being a mother....When French singer *Charles Aznavour* married mini-skirt-clad Swedish model *Ulla Thorssel* in Las Vegas, his best man was *Sammy Davis*, and *Petula Clark* was matron of honor....The most frightening experience *Keith* ever had was when a lion almost bit his arm off... The reason you don't see many *Cyrkle* albums being released is that the perfection-seeking group takes about twelve hours just to record one song....*Bob Dylan's* first announcement about a concert appearance since his accident was for Detroit's Academy of Music, March 10....After ten years, more than 7,000,000 dollars, 27 albums, a 3½ million-selling single ("Tom Dooley"), countless personal and TV appearances and lots of other stuff, *the Kingston Trio* are breaking up, still friends. They just got tired of wearing those striped, buttoned-down collar shirts all the time.....

LATE FLASHES: *Mama Cass* is living in London until the baby arrives....*Phil Spector* married *Veronica* ....*Mick Jagger*, *Marianne Faithful*, *Donovan*, *Keith Richard* and *Mike Nesmith* attended a *Beatle* recording session....*Gene Pitney*, married his high school sweetheart in San Remo, Italy....*Petula Clark* will co-star with *Fred Astaire* in the movie "Finian's Rainbow"....*Herman's Hermits* started filming "Mrs. Brown You've Got A Lovely Daughter" in London on April 3 .... *Donovan's* U.S. tour cancelled...Details next month. Bye, bye, dearies.....Don't forget your ear muffs and mittens-and remember: all people are human beings just like you. Bye-bye till next month, dearies. □

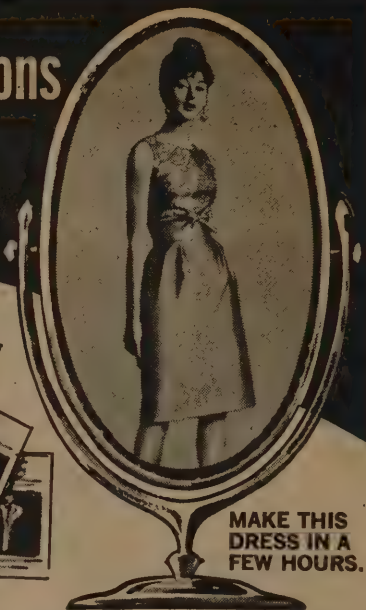
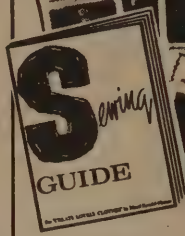




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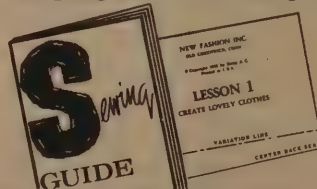
1. Skirt, four panelled
2. Dress, princess-lined
3. Blouse Shirt
4. Skirt (varied models) and Kimono Bodice
5. Chanel Suit
6. Evening Gown
7. Night gown and robe
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10. Cocktail Dress
11. Coat and Hat
12. Suit and Hat

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# "There is no SAN FRANCISCO Sound"

Says Jorma Kaukonen, Jefferson Airplane lead guitarist



ONE OF THE FIRST SAN FRANCISCO ROCK GROUPS TO MAKE IT NATIONALLY IS THE JEFFERSON AIRPLANE. THEIR TWO RCA VICTOR ALBUMS ("JEFFERSON AIRPLANE TAKES OFF" AND "SURREALISTIC PILLOW") AND THEIR LAST SINGLE, "BEST FRIEND," MADE THEIR NAME FAMILIAR FROM COAST TO COAST AND INDUCED THEM TO LEAVE THEIR THOUSAND-DOLLAR-A-NIGHT STATUS AS SAN FRANCISCO'S TOP GROUP AND HIT THE CROSS-COUNTRY PERSONAL APPEARANCE TRAIL.

DON PAULSEN MET THEM UNDER THE SPINNING, GLITTERING, CRYSTAL CHANDELIER OF WEBSTER HALL IN NEW YORK WHERE RCA WAS SHOWING THEM OFF FOR THE PRESS, THE LOCAL RECORD DISTRIBUTORS AND THE 70-YEAR WAITERS TENDING THE ENORMOUS BUFFET LUNCHEON.

PAULSEN PRIED THE AIRPLANE'S LEAD GUITARIST JORMA KAUKONEN AWAY FROM TWO GROUPIES WHO HAD MATERIALIZED AFTER THE GROUP'S FIRST SET AND HAD HIM SAY A FEW WORDS INTO OUR TAPE RECORDER.

JORMA IS 25, WAS BORN IN WASHINGTON, D.C. AND HAS TRAVELED MUCH BECAUSE HIS FATHER, NOW U.S. LABOR ATTACHE IN SWEDEN, IS IN THE FOREIGN SERVICE. JORMA HAS A DEGREE IN SOCIOLOGY FROM SANTA CLARA UNIVERSITY AND WAS BROUGHT INTO THE AIRPLANE BY RHYTHM GUITARIST PAUL KANTER.

HERE'S WHAT JORMA TOLD US:

We are a "San Francisco Group" only because that's where we come from, not because of our sound.

People are always asking, "What is the San Francisco sound?" It's a ridiculous question. Most of the good San Francisco bands are playing their own thing. They're doing original material or arrangements. Their approach to music is uncorrupted. You won't see any choreography or nonsense routines. Most bands don't do "Hang On, Sloopy" or things like that. Audience acceptance of new songs is very good.

If you ask a cab driver where to go to hear music, he'll send you to North Beach. You'll go to a topless bar and hear repulsive bands playing 3- and 4-chord 1956 rock and roll ballads.

But the people who come to the Fillmore and Avalon ballrooms are very eager to hear new things. They're very demanding.

But if a new group comes in and they're really a knockout, the audience will love them. Like the Steve Miller Blues Band, doing Chicago blues, is a new group in San Francisco and they're great. He has the most fantastically controlled, dynamic, tight, powerful sound. He's so overpowering, the audience just accepted him immediately.

There are two San Francisco groups that have a good chance for making it nationally. One is the Grateful Dead. Their leader worked with us on our last album. He helped us with some of the arrangements and he played rhythm guitar on a couple of sessions. He's a very, very excellent guitarist.

There's another group called Moby Grape. They're very good also. A photographer from Newsweek magazine took thirty-five rolls of pictures of us and one picture of Moby Grape. The desk editor picked that one picture of them and captioned it "The Jefferson Airplane" in their article on San Francisco music.



Moby Grape tends to aim for the younger crowd. The Grateful Dead is a West Coast rhythm and blues band aimed primarily at the older people. The only thing that's liable to hold them back is that they are the most outrageous-looking people you've ever seen. I'm completely conservative compared to any of them. They're all beautiful people, very gentle and very nice, but they're really into their own bag.

I've had a lot of up-and-down feelings about where the Jefferson Airplane will go. Since we got the new girl, Grace, I've felt very good playing in the group.

We've been changing our sound so noticeably I can almost give you a step-by-step history.

When I first got into the group a little over a year ago, I had been playing straight acoustic guitar for almost six years. So I was still playing finger-

style, with a moving bass line and a superimposed treble on top of it which I still use sometimes.

(Technical note: Finger picking means playing the guitar strings with the bare fingers or with curved ring-like guitar picks slipped over two or three fingers. Flat picking means plucking the strings with a triangular piece of plastic held in the thumb and index finger.)

Finger picking is more complicated since a player can carry a melody while also plucking a bass line on the lower strings and a treble line on the upper strings. In flat picking several strings are strummed simultaneously for a simpler, fuller sound.)

In the beginning it worked out great because no one in the group knew what we were doing. Then, as we became more conscious of band dynamics, it be-

*{Continued on next page}*





*{Continued from last page}*

came cluttered because I didn't need all those extra notes on the bottom. I had to re-adjust my style. What I've been trying to do over the last year is learn to play more with a flat pick. It just lends itself to band-playing more than finger-picking.

Within the last six months I've made a lot of progress, thanks to Mike Bloomfield and a lot of other friends who have showed me many things. We worked with the Butterfield Band for eight weeks in San Francisco and we jammed together almost every night.

The most important thing I learned was how to play with other people. Band dynamics. And a lot of intangibles.

I've been surrounded by music all my

*The Airplane flew into New York to say Hi. Above, Mike Bloomfield joined them on stage for a wild exhibition. Left above, Paul Butterfield, Barry Goldberg, and Howard Solomon of the Cafe Au Go Go join Jorma Airplane during their stint at the Go Go during March.*

life. Both my parents played piano when I was young. My father also plays guitar now. I took classical piano lessons for eight years and consciously forgot most of it. But subconsciously I retained a lot.

Like, when I played lead guitar, most of it consists of blues licks and things like that. But when I write songs, they almost invariably involve fundamental classical harmonies. I've listened to a lot of classical music.

I got very, very interested in blues music when I was in my early teens. Jack Casady, our bass player, and I grew up together. He and I and his brother used to listen to "The Best Of Jimmy Reed", "The Best Of Little Walter" and "The Best Of Muddy Waters". Those

were the first three albums I ever bought. The music was completely unfathomable to me. I didn't have the slightest idea how they were doing it.

Jack and I played in a rock and roll band that was abominable. It was really horrible. But we had a good time.

Later when I was going to Antioch College, I met Ian Buchannan. He has several cuts on some Vanguard Folk Records. He's an excellent finger-style guitarist. I worked with him for about three months and learned a lot.

Then I dropped out of school, went to New York, worked with Blind Gary Davis and a number of folk people. Essentially I played folk-style guitar.

Over the next five years there were times when I hardly played at all. I went to school in the Philippines and didn't play much.

When I moved to California, I became actively involved in the folk scene. I worked as a blues coffee house musician for 2 1/2 or 3 years. I taught guitar, too.

A friend of mine from Los Angeles, Steve Mann turned me on to rock and roll. If you ever get a chance to hear him, go. He's the most amazing finger-style guitarist in the so-called folk bag. He does Ray Charles arrangements and carries almost all the moving voices. He's just amazing. He does a lot of studio sessions.

My ethnic barriers went down a little, and sooner or later I got involved in this. I fell into this band totally accidentally.

After I graduated from school, I was on my way to Denmark to live there permanently and join some jazz musicians I knew in Copenhagen. Paul convinced me to join the Airplane. I'm really enjoying it.

There's nothing fundamentally wrong with commerciality. Most of the music and most of the shows kids go to see are really insults to their intelligence. But, if they're given an opportunity to hear good things, I think the commercial standards will be raised. That's what's happening now.

Most of the top bands in the country are really playing complicated songs. It's on an up-grade now. A lot of commercial songs are really great.

As far as we are concerned, we're going to make progress musically. We might even be commercially successful. We did a short promotional tour of Philadelphia, Chicago, Cleveland and New York, and we were accepted very well by the people. We played for a very young teeny-bopper audience at 9 a.m. one Saturday morning. They had never heard of us before, but we were well accepted. If this is an indication, we may be successful - I hope.

(Keep reading Hit Parader for interviews with other members of the Jefferson Airplane.)



In The JULY Issue of *HIT PARADER* We'll...

**LUNCH** IN LONDON WITH **MICKY MONKEE!**

**DISCOVER** CANADA'S HOTTEST GROUP THE **MANDALA!**

**WATCH** THE **HOLLIES** WRITE SONGS!

**GO** ON THE ROAD WITH THE **TEMPTATIONS!**

**SEE** TOMMY ROE AND THE **SPOONFUL** RECORDING ALBUMS

**TALK** WITH **JOE TEX • WITNESS** FRANK ZAPPA  
MEETING THE **ANIMALS!**

**INTERVIEW** ERIC CLAPTON & THE CREAM!

(Pant, Pant, a whole pile of other Stuff!!!)

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# NEW STARS ON THE HORIZON



THE MOJO MEN

"Mojo" is the voodoo term for good magic, and there is wizardry in the music of the Mojo Men - not witchcraft but talent. The Mojo Men are Jim Alaimo, 23, bass guitarist and vocalist; 21-year-old Paul (Buddy) Curcio who is featured on lead guitar and Don Metchick, 22, who doubles on organ and harmonica. Last but not least only in size is diminutive (5', 98 lbs.) Jan Errico, who to be precise, is a "Mojo Girl." Jan is the 21-year-old drummer for the group, whose unique, appealing voice cannot be compared with any other vocalist's and gives the Mojo Men a distinctive sound.

In early 1965 the group moved to the San Francisco area, where Jim was finishing his schooling as a law student. There they met Tom Donahue and Bob Mitchell, the top-rated disc-jockeys in Northern California, who owned a record company. Donahue and Mitchell produced the boys' first two records, which were both national hits. The first record, "Dance With Me," soared near the top of the charts, and the success

was duplicated with their second record, "She's My Baby."

To give the troupe, now known as the Mojo Men, better exposure and distribution, Donahue and Mitchell moved them to Reprise Records. Dennis DeCarr, the original drummer for the Mojo Men, left the group to continue his art studies back in Florida, and at this point Jan Errico became the fourth member of the Mojo Men.

Jan had achieved great popularity on the West Coast as a drummer and lead vocalist for "The Vejtables" and she also had two hit records, "I Still Love You" and "The Last Thing On My Mind".

The boys had long admired Jan's singing and drum work, and asked her to join the Mojo Men when she started searching for another group to perform with. Her arrival on the "Mojo" scene added to the group's exciting versatility, and her sweet but powerful voice enabled the group to perform with a harmony totally new to the music world.

For their first record together on Reprise, the Mojo Men selected "Sit Down, I Think I Love You," written by Steve Stills of The Buffalo Springfield.



LAURA NYRO

Life is a see-saw of joys and sorrows. Laura Nyro's songs fluctuate between the two, from a soul-searching blues looking for a sunrise, to a vibrantly aware song with warnings of the unknown to the unknowing. In fact, Laura's songs are really swell. The large compendium of diverse emotion is emitted from every fiber of her clothing, and her guitar even.

It has been said that all great beauty is derived from pain. Perhaps Laura's is the kind of pain Kahil Gibran was speaking of when he described "knowing the pain of too much tenderness." But it only hurts when she laughs. This is the quality that pulses through Laura's music which will make you want to move with the spectrum of emotion she creates.

Laura was born on a windy day in October, 1947 and attended Music and Art High School in New York where she developed a firm interest in Nancy Wilson, Sarah Vaughn and the Vibrations (in person). Her favorite colors are black and brown, and she has a passion for pierced ears and a good game of darts. Keep your eye on Laura. The other eye, too...and your ears.





### THE SOPWITH "CAMEL"

The Sopwith Camel takes its name from the World War I airplane of the same name, which is considered by many to have been the finest Allied fighter of the Great War. It was flown by William Baker, a Canadian pilot of extraordinary courage, who, for his final combat mission in the Camel, was awarded the Victoria Cross. Peter Kraemer, leader of the group, had the name in his mind for years, but it was not until February, 1966 that the final group was formed.

Peter was in San Francisco, starving. He decided to apply for a job in the San Francisco Post Office, but the night before he was to take the Civil Service Exam he met Terry MacNeil. They stayed up all night writing songs and became the founding fathers of the Sopwith "Camel." At that time, Terry was working as a classical guitarist and attending art school.

They soon acquired a rhythm guitarist, a drummer and a bass player - but as the Camel, they didn't quite make it. Peter and Terry remained together in search of new members for the group. One day Peter was walking by an old tenement apartment and heard a guitar with an enormous amp. He liked the sound and once more he wanted the amp. The guitarist was William Sievers and he was immediately added to the group.

Next, they put an ad in the newspaper for a drummer; Norman Mayell answered the ad and became the fourth Camel. Now all they needed was someone who could read bass guitar, as Peter and Terry had already written the arrangements for the bass. Norman knew just the person, a friend of his named Martin Beard, who had a formal education in music.

At the outset the Camel was a bit "pretentious," according to Peter, playing what he describes as "Bach-y" stuff; now they describe their sound as swing.

The Sopwith Camel record on the Kama Sutra record label, their first release being a delightful swing tune titled "Hello, Hello," written by Eric Jacobson and managed by Bob Cavallo, the darling duo who gave you the Lovin' Spoonful. Members of the group are as follows:

Peter Kraemer - leader - born November 20, 1943 at Virginia City, Nevada. Height 6' 4", weight 185 lbs. Thinks

his eyes are either brown or green. Plays the tambourine and kazoo. Attended San Francisco State. He likes photography and wandering, avocados and mangoes, the Beatles and Mozart, wild flowers and E.E. Cummings, Duke Ellington's band and Bach. His favorite clothes are those made of suede, and satin bowling shirts. Likes all colors except olive drab.

Terence A. MacNeil - guitar, bass, piano - born June 13, 1944 at Wichita, Kansas. Height 5' 9", weight 135 lbs., blue eyes. Educated in U.S., England, Germany, U.C.L.A. and San Francisco Art Institute. He likes filet mignon, Lennon & McCartney, bell bottoms and turtle necks, velvet, choppers, fireplaces, snow and San Francisco. Has worked as a dish washer, sign painter and technical illustrator. Among his favorite composers are Bach and Beethoven.

Norman Mayell II - drums, guitar, Egyptian Nose Whistle - born May 18, 1944 at Chicago, Ill. Educated at the University of Honolulu and Roosevelt University, Chicago. Height 5' 9 1/2", weight 140 lbs., has blue eyes. Likes blue and green, apple juice and organic foods, Fats Waller and Zasu Pitts, Ravel and Lothar and the Hand People, candy and girls, W.C. Fields and the Lovin' Spoonful, Pentel pens and collages. He is an avid reader and sun worshipper.

Martin Beard (Martin Christian Piers St. Bartholomew Beard) - bass guitar, string bass, Sousaphone - born June 7, 1947, London, England. Height 5' 10", weight 145 lbs., brown eyes. Educated in London and San Francisco. Likes golden apples, prune juice, sleeping, waking, Monopoly, Zeppelin races, apple pie, paisley loafers and Mick Jagger. His favorite composers are Johann Sebastian Bach and John Sebastian. His ambition is to invent the Beard Boss Bass 90-String Bass Guitar.

William Sievers - guitar, trumpet, kazoo - born August 2, 1943 at Dallas, Texas. Height 6' 1", weight 145 lbs., blue eyes. Educated in Texas, Florida and Hawaii, Seattle, New York, San Francisco and Hollywood. He likes organically grown foods, a dirty white terry cloth robe named Symbol of Dignity, Beethoven, The Lovin' Spoonful, Bach, Bob Dylan, people who laugh a lot, and the man who built the Dutch street organ in Central Park. He once worked as a decorator of huge outdoor Christmas trees.



### THE ELECTRIC PRUNES

With their first recording, "I Had Too Much To Dream," a quintet of young Southern Californians jumped into the sudden glare of national prominence. The Electric Prunes, recording under producer Dave Hassinger for Reprise Records, are, in an age of unusual groups, more unusual than ever.

The unusual qualities only begin with the quintet's name. They continue into the sound that makes The Electric Prunes immediately identifiable. Through the use of no less than eight separate electronic amplifiers, the five some create a vibrato sound such as never heard from a pop group before. Appearing under black-light, the group disdains the characterization of "being psychedelic." They prefer being characterized as "just being where it's at."

That they are. Members of the Electric Prunes are as follows: James Lowe is lead singer and plays harmonica. He was born in San Luis Obispo on March 5, 1945. He lived in Los Angeles with his family until he was seventeen, and then decided to go to Hawaii and then travel to Japan.

Weasel Spagnola plays rhythm guitar and is harmony singer with the group. He was born in Cleveland, Ohio, on December 12, 1946, and started playing the guitar five years ago when a neighbor showed him a few chords.

Preston Ritter plays drums and was born in Stockton, California, on April 24, 1949. He wanted to play the drums ever since he could hold a stick, and beat on anything.

Ken Williams plays lead guitar and was born in Long Beach, California on April 16, 1948. On his twelfth birthday, his father gave him a guitar and this was all the inspiration he needed to start playing.

Mark Tulin plays bass and was born in Philadelphia, Pennsylvania on November 21, 1948. He lived in Virginia for ten years and started learning blues songs which filled the air in that section of the country.



**WE READ YOUR MAIL**  
(Continued from page 7)

*The thunder storm is actually an atomic bomb explosion. Love used to live in a place called "The Castle" which isn't really a castle.*

Der Editor:

May I kindly take issue with Mr. Mike Bloomfield? Thank you, Mick Jagger can sing; listening to him has never given me a headache. What difference does his accent make anyway? Sure, he is entitled to his own opinions, and he did have a few nice things to say about the Rolling Stones, but honestly! Why try to shoot a mouse with an elephant gun? Personally, I didn't care too much for "Little Red Rooster"; I wish they had left it alone. But I love their version of "Down Home Girl", especially that marvelous guitar playing. And Mick did a fantastic job when it came to singing it. Kindly bear with me a little while longer: Up until I first heard the Rolling Stones, I hated rock and roll, period. Even today, I can find very few kind things to say about pre-



OTIS REDDING

Beatle rock and roll with the exception of Chuck Berry, and the Fleetwoods. I couldn't stand the Beatles until after I saw "A Hard Day's Night". But that was after ("I Can't Get No) Satisfaction" got to me. So, thanks to the Stones, my outlook on music in general, especially rhythm and blues, has broadened tremendously. Now, I can see what the Stones see in Otis Redding, Wilson Pickett, and James Brown. So, if you ever decide to print this, I hope Mick, Keith, Brian, Bill or Charlie will see it - Thanks a million, all of you! Fie upon thee, Mr. Bloomfield.

And while I'm playing truant from my term paper, I would like to put in my eight cents worth on the "Do The Rolling Stones Hate Their Fans" bit. I must have been among the very few who read between the lines; if a few irate people would simply learn to observe, they would compliment you all on a highly entertaining article. The

funny Stone photo in the February issue was a howl, the story excellent. I have the new Stones album, "Got Live If You Want It", and it is well

worth your loot. "19th Nervous Breakdown" especially was good. Complete with shrieks from exuberant fans, that album must be the next best thing to seeing them live, which I hope I'll be fortunate enough to do one day.

Thanks a load for being witty, entertaining, and satiric. I look forward to you all every month. Who could care less how often Ringo blows his nose - chee! And I never regret buying anything you all recommend in your album reviews.

"Stone Fan From Los Angeles" who made the nasty crack about "Big-mouth Lennon and his Silent Beatles" in the January issue - kindly drop dead and sign your name next time. I personally admire an honest man, and John Lennon practices what he preaches - which is doing more than most of us can claim.

Keep swingin'!

Miss Karen R. Davis  
4126 McKinley  
El Paso, Texas (79930)

(Continued on page 64)

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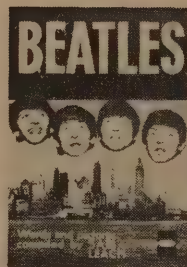
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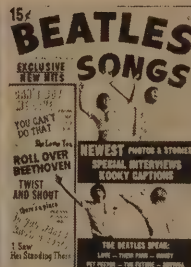
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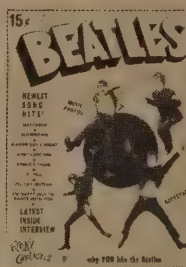
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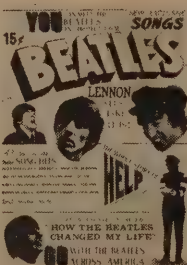
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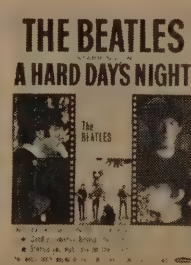
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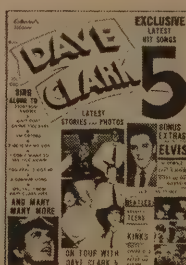
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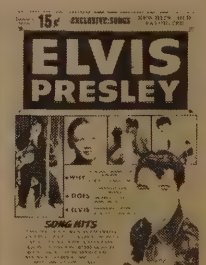
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"HARD DAY'S NIGHT"



DAVE CLARK #2



ELVIS PRESLEY





ALL  
NIGHT  
WITH

# THE BLUES MAGOOS

Photos by Don Paulsen



"Kick over any stone and those crawling things you'll see are Blues Magoos," read one sign taped to the recording studio wall.

Another said "Tonight's Performance-Magoo Freak Show. Part 1 - Tracks: Intermission. Gloria. Generation. Part 2: Vocals on all tracks".

The program notes were for any visitors who might be popping in to observe the Blues Magoos at work cutting a few sides for their latest LP.

Among the visitors were four young ladies who had met the Magoos in Detroit and had traveled from there to New York just to see the recording session. Occasionally they snapped pictures, but mostly they just sat quietly and observed all evening.

The Magoos are fun to watch because they're like crazy wind-up dolls that never run down. Point a camera at them,

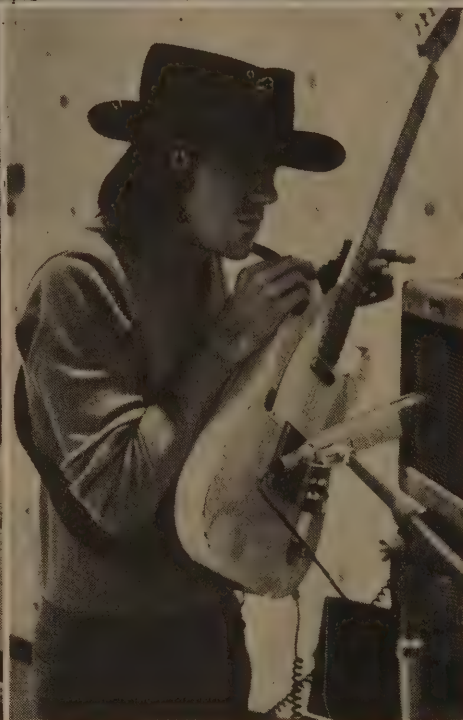
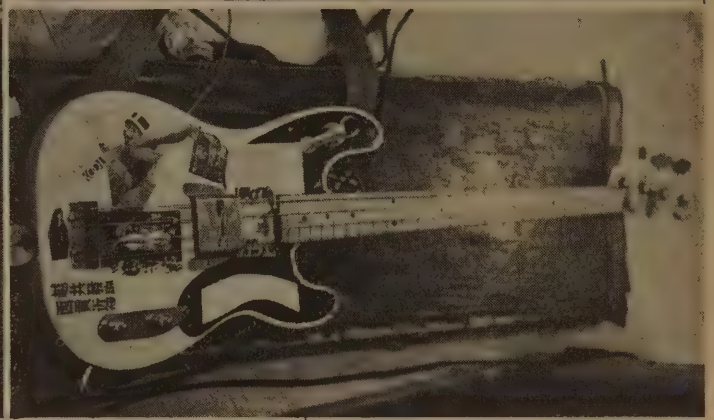
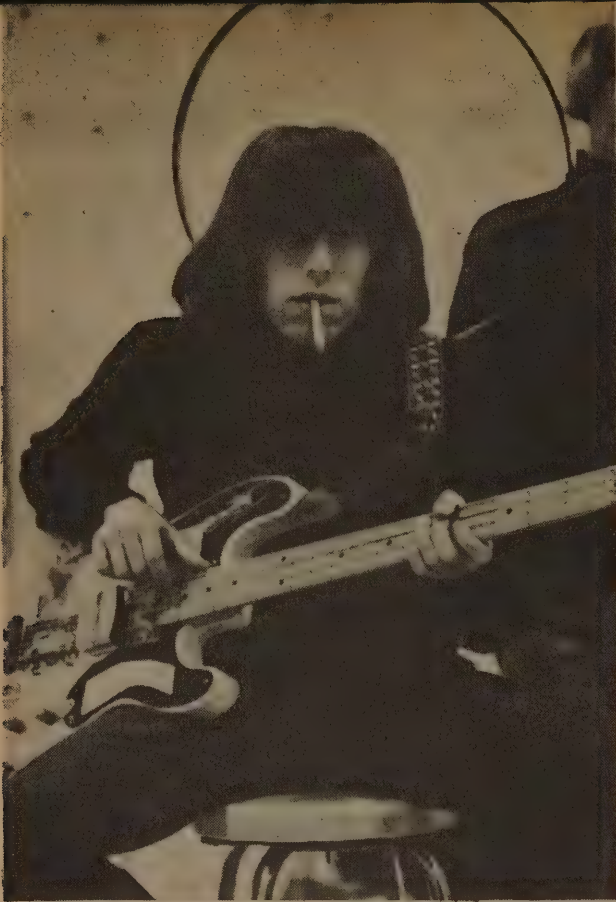
which we did, and they'll improvise with anything that's handy. In a recording studio there are plenty of props.

After we snapped each of them playing their own instruments (Mike and Peppy on guitar, Ronnie on bass, Ralph on organ and Geoff on drums) they played music chairs. Peppy sat at the organ, Ralph played drums, Geoff tapped out notes on a set of vibes and Ronnie and Mike tried a little jug band music with a 5-gallon jug.

The Magoos had time to fool around because they had just finished several instrumental tracks and they were waiting for Art Pohelmus and Bob Wyld to mix the tapes so they could add the vocals.

Finally, it was time to sing. Ralph rehearsed "There's A Chance" once, did one take, which was good, then tried to double track (sing along





with the first take) and ran into trouble.

"What's missing?" he asked as his 7th take was rejected.

"I think it's the melody," said Bob.

Several tries later Bob told him, "Ralph, you started to cook in the very last verse."

Finally he did it right and Peppy, Mike and Ronnie

gathered around the microphone to add background harmony.

For an hour and a half they tried every kind of vocal sound imaginable. They sounded like bees, a flight of B-29's, a sitar, an electric razor and the Green Hornet. Bob joined them, Ronnie dropped out,

they droned and oooh-wahhed, they rehearsed in the control room and finally they gave up.

Mike had an idea. He banged his guitar into one of his amplifiers. After two takes they had the background sound they wanted, a sustained distortion from an amp.

"It's like a model airplane

that hit a tree," said Mike, describing the sound.

The song was played back and everybody cheered.

It was 3 in the morning, we were out of film and we were tired so we said good night. But the Magoos still had a few more songs to sing and for all we know they may still be there. □



# TOM JONES

## Making A Hit Record



Tom Jones ran from the cream and grey control room at Decca's No. 2 studio in Broadhurst Gardens, West Hampstead, slapped his thigh, bowed his legs, and galloped cheerily into the distance on an imaginary horse. There was much jollity at this nostalgic glimpse of the old West, not to mention various shouts of "Giddyup!" from the assembled crowd of thirty singers and musicians.

It was 9:35 p.m. Our Jonesy picked up the sheet music of "Ghost Riders In The Sky" (written by Stan Jones, "another Welsh boy-o, boy-o!"), and stood swaying at the mike with his thin, black tie pulled loose.

The pose was typical Tom Jones.... Legs astride in houndstooth check hipsters that clung like a second skin... Low-slung wide belt... Tight suede boots... Curly black hair edging over the collar of his shirt.

The music began galloping along: a big urgent sound like the thunder of hooves, mingled with the soar of strings that sent a tingle along your spine.

Over near the door the Mike Sammes Singers stood behind a screen and craned forward as they put their hearts and souls into the 'oo-wah-wahs.

Jonesy sang on. He didn't know all the verses properly - he hadn't even sung the song right through before - but he held the music in front of his eyes, and moulded and caressed every word with loving care.

After three easy takes, recording manager Peter Sullivan said: "Right. That's it. Fantastic. Marvellous," and the relaxed and smiling Tom Jones rode back into the room and sat down to hear the result.

As their work was over, most of the session men did a swift bunk, and I just caught a glimpse of a few bald heads and instrument cases disappearing in a cloud of dust towards the exit.

This is how businesslike the atmosphere is at a Tom Jones recording session. Tom doesn't need to sing with his shoes off or with the lights low in the wee small hours of the morning.

He just steps in front of the microphone, clears his throat, and gives out with any mood at the change of a note.

Until I went to this recording session - he spent all last week doing tracks for a single and a country-and-western LP, which explains all that thigh-slapping and imaginary horse-riding - I hadn't realized the utter versatility of Tom Jones.

Rhythm seems to burst from him. Watching him handle a song is like watching an instinctive craftsman working with effortless ease. He also happens to be a very human person: not Tom Jones the star, but Jonesy the good guy, everybody's mate.

Never mind the moody image. "Homey" is a word that often fits his outlook, and there's a smile on his face more often than you can say "Green Green Grass Of Home."

As for temperament, when I told Tom about Scott Walker's "tasteless" attack on him, he hardly batted an eyelid.

"All this started," said Tom, "because I once said that Scott Walker sang in one tone all the time. I think he's got a great voice. I'm not disputing that. But I just felt he should vary the tone a bit. I guess he's still needed. I've never met him - he's probably a nice bloke."

Probably the most incredible secret about Tom Jones recording sessions is the amount of money he pays to achieve the sound he wants.

There were sixty session musicians on "Thunderball," for instance (thirty on "Green Green Grass Of Home"), and Tom paid them all the standard fee of nine guineas each.

Sixty times nine guineas makes 540 guineas - which is a lot of green grass. The money is deducted from his royalties.

Shrugged Tom, as he half-listened to the playback of another number he'd recorded earlier, called "Two Brothers": "I don't mind the cost."

"If you want a good sound, you've got to pay for it. It's a worthwhile expense in my book."

"I really want a nice big sound on these tracks because they're for an LP to follow up 'Green Green Grass Of Home.' I've taken a lot of old country numbers like 'Ghost Riders' - it's one of my favorites; I had the original by Vaughn Monroe when I was at school - and tried to give 'em a new flavor."

"I like country music, you understand, but not when it's too authentic."

All Tom Jones' recording sessions take place between 7 pm. and 10 pm.

"It's probably just a personal thing," he told me, "but I feel my voice is about right at this time. I don't do anything special on days when I'm going to record: I seem to manage all right, except when I've done two performances at a club the night before. It's doing two shows that rips up my voice."

"I could never record in the morning, either. That's when I step - I can never get to bed before 3 am. even if I want to. And my throat is just a croak when I first wake up."

It was now a few minutes after 10 pm. and he put on his overcoat and padded out to the waiting car in the mews behind the studio.

"Right then," said the businesslike, ever-amiable, superbly professional Jones the Hit. "That's over, then." He bade goodbye.

### PICKING A HIT

Can Tom Jones' next single match up to the fantastic million-plus success of "Green Green Grass Of Home"? Or will it flop - or prove only a moderate hit?

Questions like these are almost permanently in Tom's mind these days. He knows he's given himself a lot to live up to.

"But I'm not letting the next record give me a case of bad nerves," he told me in Decca's recording studios at the weekend. "If I did that, life would become a misery."

"I do realize it's got to be really good, though," he told me carefully. "We've been very cautious and all this week I've been trying to pick out something extra-special."

"Some people say I could record extracts from the telephone directory for my next single - because 'Green Green Grass' has established me so strongly - but the choice of a song is a serious business. The follow-up will almost certainly be a ballad, anyway."

"We've recorded some Chuck Jackson numbers and also a song called 'I'll Never Fail In Love Again', which is a very strong contender."

"Whatever the choice, I don't think we'll make a decision for a while. I can afford to wait at the moment."

"Besides - I like to record a song, and then forget about it for a few weeks. When I hear it again, I can really appreciate whether it's good or bad."

"After that, the record comes out and I just hope for the best." □



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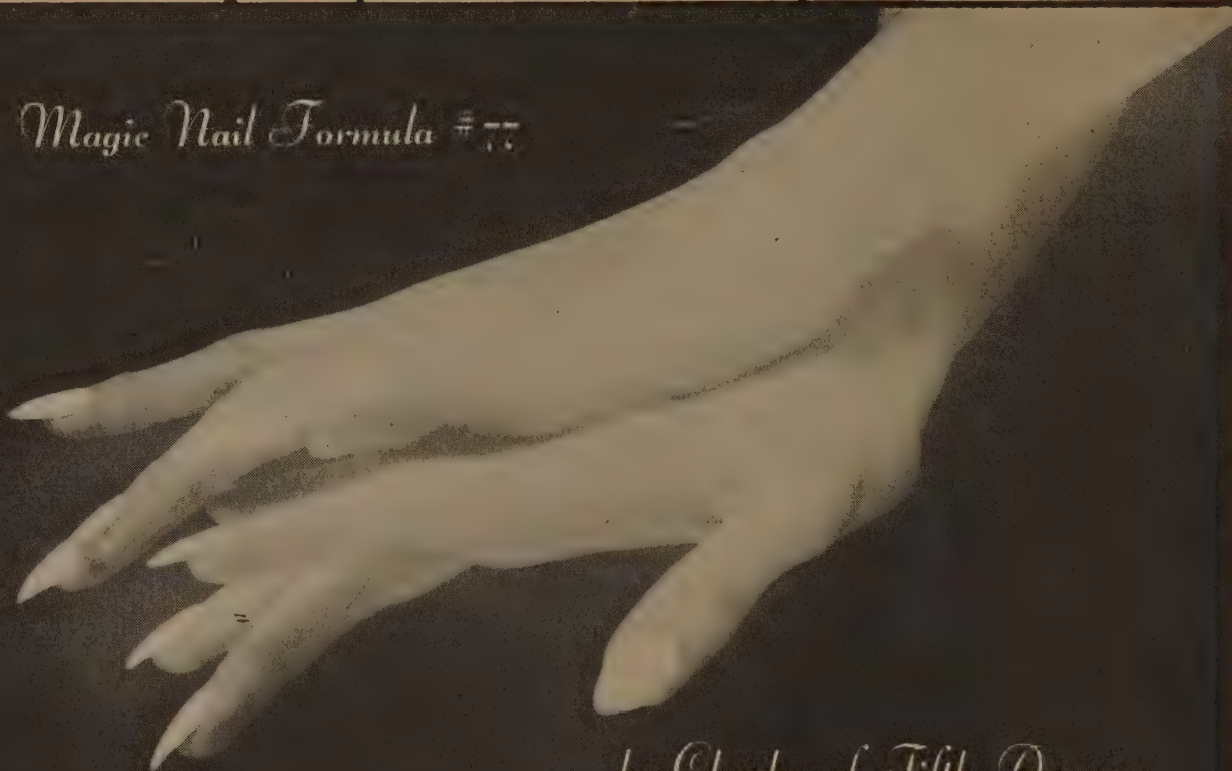


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## THE YOUNG RASCALS

(Continued from page 36)

group. Eddie came onstage and sang a few numbers with us that night.

We were at the club for a few weeks and Eddie kept coming in all the time, so we got to know each other pretty well. That's when we created the song "I Believe." Eddie had a voice that was just right for that type of song. Whenever he came in, he would sing "I Believe."

Later, when we got together as the Rascals, we naturally wanted to do that song, so we put together an arrangement. Every time I hear Eddie sing it, I think of the time I met him.

He struck me as a split personality. A fooling-around type of guy - then all of a sudden he's a serious individual.

He's very close with his family, which is great. It's made a real mark on his personality.

I think he's going through a few changes now that he's twenty-one. But I think he's maturing into a really stable individual.

He hasn't gone through a lot of the show business set-backs and let-downs his brother went through. Eddie was lucky enough to have avoided that, and it's helped him a great deal. He hasn't experienced the real drag part of the business.

He's been through a couple of serious accidents physically and I think it's affected him mentally. That's why he's so sincere at times. He knows that all of a sudden your life can be snuffed out just like that.

I could say a lot more about Eddie. But let me go to Gene.

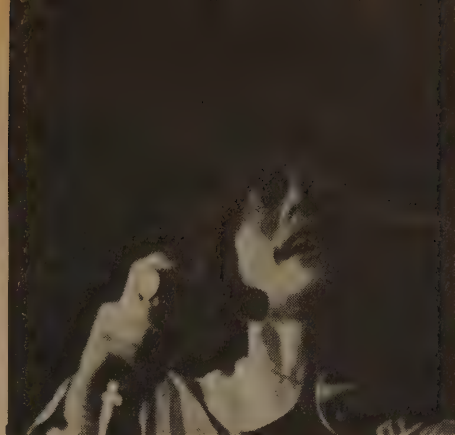
I never met Gene until our rehearsal when the Rascals first got together. We went to Felix's house to learn thirty songs because we were opening at the Choo Choo Club the following night.

I didn't really have an impression when I first met Gene. He seemed like a nice, easy-going guy. He was very interested in getting the group together and he was worried about what was going to happen.

Since then, I've got to know Gene fairly well. He's one of the funniest guys I've ever met. He just does things naturally that crack me up. Maybe it's just me, but he's great.

He's very, very business-minded, which is groovy. If anything comes up that isn't right, he makes sure it's set straight. It helps a great deal.

Musically, he's one of the best guitar players I've ever worked with in my life. In rock and roll, he's the best. And I don't think he's really aware of how talented he is. Sometimes he plays things I've never heard anybody play and he's not even aware that he's playing them!



He's contributed a great deal to the group, as everyone has. The group would be nothing without equal co-operation from everybody.

When we go on the road, I share a room with Gene. I'm getting to know him more deeply. He's a very warm person, very home-life and sincere. He's good to be around. He's a great guy.

It's funny how I got to know Felix. We were both working in New York at the same time and we never knew each other, but we always seemed to wind up making it with the same girl.

Like, I'd be with a chick one night and she'd be talking about a guy named Felix. I got pretty sick of it. The same thing happened to him. He'd be out with a chick and she'd be talking about me. We started wondering, "Who is this guy?" He was wondering, "Who's Dino?" I wondered, "Who's Felix?"

The word was out that Felix was a great organist/singer. So I had to meet him.

One day he came over to the Metropole, where I was working. I met him briefly but I didn't get a chance to really know him.

Later we got together and we hit it off instantly because we had so much in common through our girlfriends.

I could see that he had a very easy-going warmth inside. He liked everybody he met and he wouldn't look for anything wrong with them.

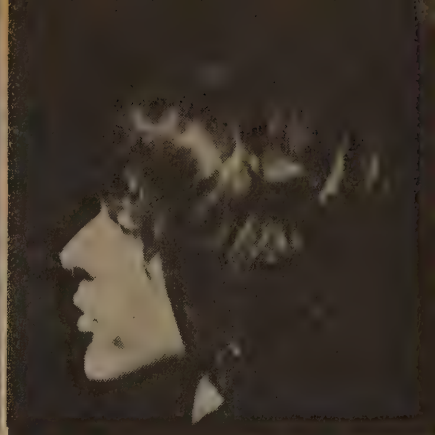
We got together musically when a girl, Sandu Scott, got a group together to take to Las Vegas. She was getting all the best musicians in town, and Felix had told her about me.

Felix and I roomed together in Vegas and we became like brothers and got to know each other real well.

Felix had to go back to New York for some reason, but we said we'd get a group of our own together some day.

Later, when I left Sandu and returned to New York, the group just fell together. Felix, Eddie and Gene were working together and I joined them.

Felix has always been the spokesman for the group. We have no real leader, but Felix does most of the talking for us. He has a pleasant manner which is great when we have to meet people.



He's very deeply concerned about certain things. He appreciates the finer things in life, like nature and things that are beautiful and that aren't made by machines.

Musically, I have a ball working with him all the time. Sometimes we can't even hear each other, but we feel each other's playing. He's great to work with. I've worked with a lot of organ players but none of them plays with as much feeling. He's a great musician.

His family life is good. His father is a dentist and they have a nice home in upstate New York. He's always been around good things. I guess that explains why he's so warm and appreciative.

He's just a great musician and a great guy.

I love everybody!

I'm very grateful to the guys in the group, both personally and musically. Without them I'd probably be playing in a little dive somewhere like I used to. They're responsible for everything that's happening to me now.

There are other factors, like our management and the hit records. But none of these would exist without the other guys in the group. I'm aware of that every second.

They've given me a chance to do things that I never could have done before.

When I used to have a problem, I never could go anywhere with it. I was always working with jazz cats or guys who didn't really care. They had their own things and they didn't want to hear anybody else's troubles.

But it's different with the Rascals. We're all brothers, sort of. When one of us has a problem, we go to the others. One of us will always come up with the answer.

We've eliminated personality differences that could have broken the group up. We had all worked with so many musicians that we knew the internal problems, and we overcame them right from the beginning.

There's nothing that could break us up now. I've played with a lot of groups but we're the tightest group I've ever been with in my life. We're together in our minds and in our music.

And I thank you, guys. □



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**Tempo**  
by Jim Delehant

John Handy on The Blues

The blues are very beautiful, very valid and very necessary. Blues will be here for a long time, whether we play it or not. Blues is more than just music. For some of us, blues is an everyday experience. With me it is.

I would probably enjoy playing with a blues band for a short while. I played with groups like that when I was younger. At the time, I enjoyed it very much. I must admit there were times I didn't dig it because I wanted to do something else. As I grew in knowledge - understanding myself and life - I realized I had experienced something of great value by being able to play with these various groups - guys in particular on the West Coast like Roy Hawkins, Lowell Fulson, Jimmy McCracklin.

I did my first record date with Fulson. I did record dates with McCracklin, too. I also played with Pee-wee Crayton 15 years ago, and with several Little Willie's that were floating around. One of them was very good. He could play the blues in all keys, and that was a challenge. Blues in D and E and A. I had an opportunity to play with a number of blues bands at dances. They were like battles between the bands.

I heard Amos Milburn who had fantastic musicians in his group. I did a two-week tour with Hank Ballard and the Midnighters in 1956. I enjoyed that very much.

As a matter of fact, whenever I play now, I try to go back as far as I can. Even Jelly Roll Morton type things. Things like I did with Charlie Mingus. That's why Mingus and I got along together so well musically. My belief is that it's all music and it's very necessary to know the history and be able

to play a reasonable amount in all idioms. Now, I'm from a blues state, Dallas, Texas, and I got to hear all those things first hand. It's become a part of my heritage. I don't think I could ever go without my heritage. I didn't hear of people like Bobby Bland until more recently. But they've always been around. They're always migrating to other states for various reasons.

I have some opinions about what the young rock and roll groups are doing with blues. I don't have to name any names but these kids are very successful in what they're doing. I find it ironic that these groups are so popular for doing things that were done much better a long time ago. I give them credit for treating this as something worthwhile. I find it very disappointing that the audience will enjoy what these groups are doing, yet they'll call a Negro an animal. This has been going on for years with the American public.

The more sophisticated Negroes and whites become, the more they realize the importance of the blues. They see that it helped shape them into what they are. It helped make them aware of the sophistication they have attained. Blues will become something we collect, like Beethoven's Symphonies. It's something we should all be proud of, Negroes particularly. When you become yourself, you loathe to part with those things that were dear to you.

I guess everything still has to have the white stamp of approval. I don't know who made it that way but I wish they'd unmake it. Some of these people like B.B. King and Chuck Berry deserve much more popularity. I understand that British kids are aware of this and they probably recorded early Negro artists more extensively than Americans have. The English have had more of a listening experience.

Within the last two years, these rock and roll kids have bothered to really improve. I think if they improve much more, they'll find themselves out of work. Usually, when they improve, they want to play jazz and then they're competing with older, more experienced players.

I think anyone who follows the involved art forms are better thinkers. They even read. They bother to think about things relevant to life. The kids who dig rock music and my music are that kind of people. They aren't only kids, they're oldsters, too. They're concerned about Viet Nam and Civil Rights, and aware of us as well as Coltrane, Archie Shepp and all the others. We have a message for them, too. They get something out of it. I suppose a lot of my sentiments are pretty much the same as theirs. □



# MY Favorite Records

By Phil Volk



Stravinsky is a contemporary writer. He has a work called "The Rite Of Spring" and it's fantastic. This piece envelops you with all kinds of ideas. You create the story. It actually has a standard story, a ballet. But the composition itself is so programmatic that all of a sudden you snap into a world of fantasy to get the right feel, and that's the effect it has on me. It takes you away to several places. The rhythm, the sound, the instrumentation - it's genius, it really is. It's one of my favorites.

Another artist I like is Claude Debussy. He wrote in the romantic 1800's. Debussy was a very inventive person. He used a lot of dissonance but resolved the dissonance into something very consummate and pleasing. "Clair de Lune" is one of my favorites. You can get lost in it.

One guy I think is completely insane and really had a new thing going was a man called Charles Ives. He's dead now, but was considered contemporary. He was a western writer. The eastern influences were Bach, the German composers, etc. He was Americanized. Right in the middle of a symphony, he might have an organ all of a sudden play the first four bars of "America The Beautiful". He would take little riffs from very American songs and put them into symphonies. He also had a lot of avant-garde music, too, where he could create two community bands marching through town - marching through each other, then fading out. He created this kind of feeling. He had a mind that was so inventive when it came to avant-gardeness (if there's such a word), that he was almost a freak. I used to sing some of his melodies, his art songs. They're fantastic. His melodies go all

over the place like electronic music.

Speaking of electronic music, one of my favorite works is by Stockhausen. It's almost surrealism. It's called "Cycles For One Percussion Player". It's a complete solo which is a continuous script of music. It doesn't have a beginning, it doesn't have an ending. The percussion player merely walks to his instruments, where they're set up, and plays. I think the best analogy I can make with Stockhausen would be to compare it with pop art. It's like taking a handful of dirt and throwing it on the wall, blowing a bunch of bubbles and standing on your head and painting a picture with your toes. That's how way-out it is. But once you study it, it's really interesting.

This percussion thing - it's a never-ending cycle of music, which he can start wherever he wishes. You can stop wherever you wish. But he usually stops when he comes back to the point from which he started, which really isn't the beginning or the end. It's like infinity.

I like Nancy Wilson a lot. She's quite a singer. I saw her in person and she really sold me.

I'm very much in favor of the Beatles, too. I think their music has come a long way from "I Want To Hold Your Hand". The "Revolver" album is one of my favorites. I like "Drive My Car". It's one of their better real-hard rockers. I really like it. I like the things they're doing with the violin instrumentation ("Eleanor Rigby" and "Yesterday"). They're all very nice melodies. They're gonna be classics, they really are.

I like our music, too, by the way. I'm very excited about our next album. I hope it'll be a success because it took about four months to produce.

I've taken a strong liking to the Mama's and the Papa's. Their latest album is pretty good, especially the song "Trip, Stumble and Fall". They've taken on a lot of classical lines, instrumentation and harmony. I like their sound a lot.

One jazz player I think is very creative is Charles Lloyd. Some people wouldn't be able to tune their ears into it because it goes in so many different directions. I'm not too up on jazz, but I have a few albums that I like. □



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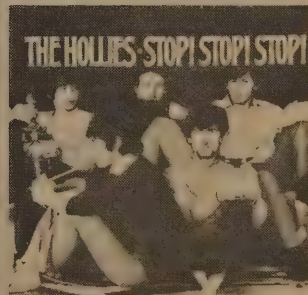
BETWEEN THE BUTTONS, like the last few Rolling Stones albums, took a while to grow on us. After seven or eight playings, we decided that, even though they aren't going as far-out as Donovan or the Beatles, the Stones have created a pleasing variety of sounds with "conventional" instruments. (No sitars, harpsichords or dulcimers this time.) "Let's Spend The Night Together" (Not an evil song, Ed Sullivan notwithstanding) and "Ruby Tuesday," with its almost medieval primness, exemplify the Stones' hard and soft sounds at their best. "Amanda Jones", "Complicated" and the Dylanesque (right down to the harmonica) "Who's Been Sleeping Here" have perceptive lyrics and colorful instrumental embellishments. The nutty, good-time sound of "Something Happened To Me Yesterday" and "Cool, Calm and Collected" is an unexpected departure for the Stones and we really enjoy them, especially the endings. The enormous talents of Bill Wyman and Charlie Watts are evident in abundance. And Andrew Oldham has wisely refrained from adding any of his unnecessary words to the back of the album cover. What more can anyone ask for? (LONDON PS 499)

THE YOUNGBLOODS would have been too good to be a successful rock and roll group a few years ago, but now, hopefully, standards are much higher. Each member is a virtuoso on his instrument. When all four guys play and sing together, the blend is so perfect there's no doubt about all the hard work they put into their music. "Grizzly Bear", "C.C. Rider", "All Over The World", "Statesboro Blues", "Other Side Of This Life", "Tears Are Falling", "Ain't That Lovin' You Baby" and all the other songs in the album display the talent and versatility of Jesse, Jerry, Banana and Joe, both individually and as a group. (RCA VICTOR LPM - 3724)

MELLOW YELLOW is another ballot for Donovan as Musical Genius Of The Year. His lyrics rest in impeccable instrumental settings, evoking images and feelings that paint vivid visions in the mind. "Young Girl Blues," with its simple, moving, guitar accompaniment and the classically arranged "Hampstead Incident" reach a poetic emotional depth that is chilling. "Sunny South Kensington" illuminates a colorful buoyant tableau. A jazz flavor runs through "The Observation" and especially "Bleak City Woman" with its Dixieland brass band. The world Donovan invites us to with his songs is continually fascinating. Quite rightly. (EPIC LN 24239)

STAND BACK! HERE COMES CHARLIE MUSSELWHITE'S SOUTH SIDE BAND is the most powerful, gutsy, blues album we've heard from a white group in a long, long time. Gently place your phonograph needle anywhere on the record and, as the title says, stand back. Your ears will be blasted off by the searing sound of raw excitement, or you will hear plaintive emotion so low-down you won't be able to move. Dig the sustained guitar notes on "No More Lonely Nights" and the solid punch of "Cha Cha The Blues" and "Christo Redentor." Blues fans won't be disappointed by a single minute of this great album, featuring Charlie on vocals and harmonica, Harvey Mandel on guitar and Barry Goldberg on organ. (VANGUARD VSD 79232)

STOP! STOP! STOP! by the Hollies shines like a sunny day with joy, enthusiasm and inventiveness. If you don't listen to this new Hollies album, you'll really be missing some swell things. Hearing their unison vocal harmonies on songs like "Peculiar Situation" and "Suspicious Look In Your Eyes" is like watching a trio of trained lions standing on their hind legs. "Tell Me To My Face" utilizes a catchy Calypso rhythm, "Clown" begins with merry circus music then quickly fades into a sad ballad, "It's You" has a wailing harmonica, and a full band backs them nicely on "Pay Me Back With Interest" and "What Went Wrong." For fans of special effects there's "Crusader," with marching feet used instead of a drumbeat, in the background. The Hollies deserve your ears, and vice versa. (IMPERIAL LP 12339) □





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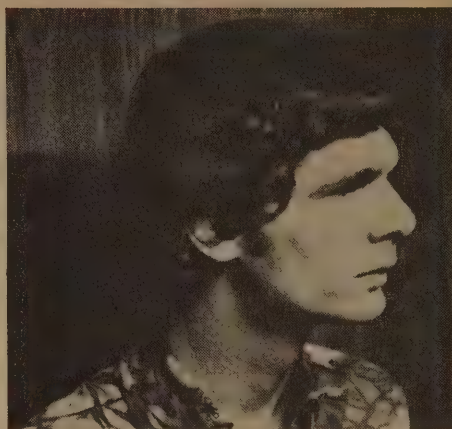
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## WE READ YOUR MAIL (Continued from page 54)



AL KOOPER



MAMA'S & PAPA'S



LEN BARRY

Dear Editor:

I think Hit Parader is the greatest teen magazine in the world. It is not just a gossip magazine, and it has fab articles. I enjoy articles about the Mama's and Papa's, the Yardbirds, the Four Seasons. I especially liked your special section on the Beatles in the October issue.

I like the We Read Your Mail in your magazine. I like to see what things other people suggest that I like.

In the The Scene column, I saw the press release by Len Barry. He is one of my favorite singers, however, I disagree with him as much as you do. I especially liked your reply. In another teen magazine the release was printed with a big long editorial as a reply. In it were some of the most disgusting things I have ever read. Yours was short, clean, uncomplaining, and more satirical than anything. I enjoyed reading it.

I want to thank you for the song lyrics. My brother has a group which uses them. I also like to learn words to songs.

Keep up the good work.  
Norman Cochran  
Tulsa, Okla.

Dear Editor:

I never bothered reading your mag until one of my friends told me you had an interview with the Blues Project. That did it! I was delighted to see that they were finally getting the recognition that they deserve. They are truly a talented group, and anyone who has seen them in-person will agree.

Please keep up the good work.

Sincerely,

Denise Guzewicz

South Ozone Park, N.Y.

P.S.: I also liked the column by your Girl In London. It was quite informative, but what are the rest of the Animals, Eric, doing now?

We hope you read Miranda's column in the March HP.

We invite all readers to send comments, criticism, questions and requests to:  
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Do the Rolling Stones hate their fans?  
Special: Jerry Lewis' Little Boy  
Simon & Garfunkel, Turtles, Jay and the Americans, Jan & Dean



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How John Sebastian writes his songs  
Norma Tanega, Beatles, Bob Lind, Yardbirds, Spoonfuls



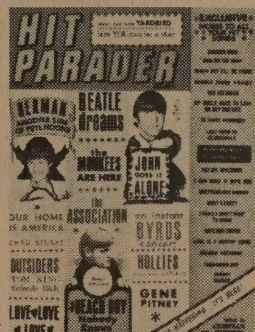
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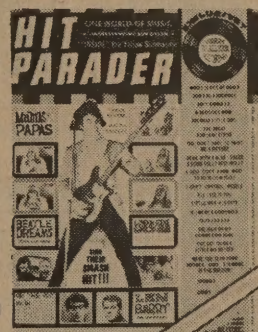
**NOV., 1966**

Exploding the Dylan-Donovan myth  
The Critters are very, very happy  
Animals, Mamas & Papas, Yardbirds, the Byrds, Paul McCartney, The Mindbenders



**DEC., 1966**

Our home is America, Chad Stuart  
Jimmy Page, the new Yardbird bassist  
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



**JANUARY, 1967**

On the set with Gary Lewis  
Temptations tattle on each other  
Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



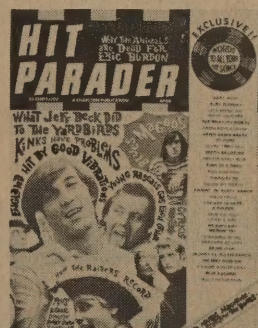
**FEBRUARY, 1967**

Have the Rolling Stones gone too far?  
Chad, thinkin' about today, dreamin' about tomorrow  
Tommy Roe, The Four Tops



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Exclusive interview with 12 artists  
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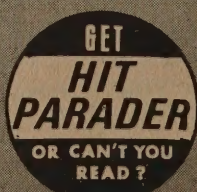


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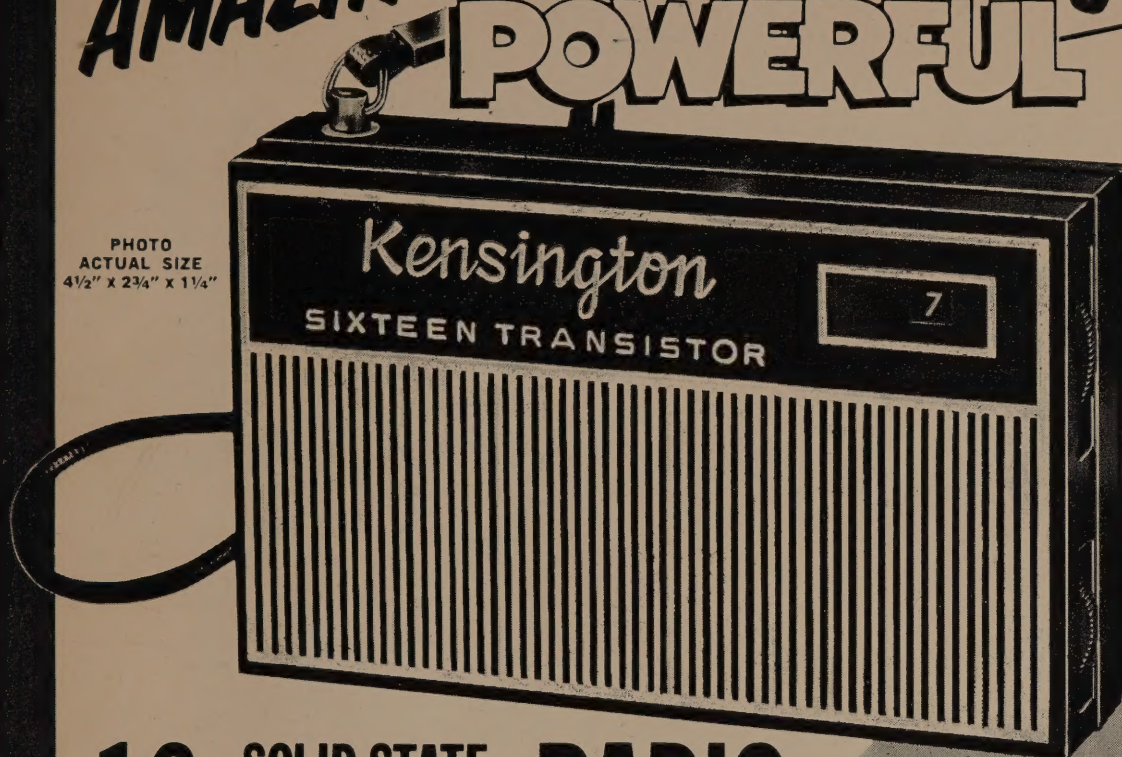
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